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CHICAGO CITY OPERA BEGINS YEAR WITH 'BORIS GODUNOFF'

Pinza Sings Title Role in Musorgsky Work with Elen Longone, Tokatyan, Lazzari, Beattie, Cavadore, in Cast

Weber Conducts

Grace Moore Sings Louise for First Time in City—Other Operas Are 'Andrea Chenier', 'Aida', 'Traviata' and 'The Barber of Seville'

CHICAGO, Nov. 5. THE 1939 season of opera in Chicago opened on the evening of Oct. 28 with Mussorgsky's 'Boris Godunoff', given by the Chicago City Opera Company and conducted by Henry Weber. 'Boris Godunoff' had not been heard in Chicago since 1931 and the first-night audience, either to renew acquaintance with an old favorite or to hear an opera new to them, arrived early and made themselves comfortable before the overture began.

It was Chicago's initial opportunity to hear and see Ezio Pinza as Boris. With the fine dramatic sense of timing which is inherent in everything Mr. Pinza does, he made one feel the acute suffering of the fear-torn mind of Tsar Boris, haunted by memories of the many cruel, unjust deeds committed to further his limitless ambition. His voice was equally expressive and easily met the heavy requirements of the role. It was an impressive characterization vocally and dramatically and set a high standard at the beginning of the season.

Excellent Cast Chosen

The large cast required for the opera was well chosen and could scarcely be improved upon. Armand Tokatyan as Gregory (The Pretender Dimitri), added another fine interpretation to those with which the Chicago opera public is familiar. Special praise is also due Virgilio Lazzari as Varlaam, a role in which his sense of buffoonery is given full scope.

Elen Longone sang and acted the part of Marina with intense fervor. Giuseppe Cavadore as Prince Shuisky; Douglas Beattie as Pimen and Michael Signorelli as Missail, gave full color to the roles assigned them. Others included in the large cast were Elizabeth Brown as Feodor; Helen Margolyn as Xenia; Ada Paggi as the Nurse; Mark Love as Tchekaloff; Alexander Kulpak, a police official; Ilma Bayle, an inn-keeper; Kenneth Morrow as the Boyar of the Court; Anthony Marlowe as L'Innocente; Giuseppe Minerva as the Boyar Krusticoff; Kenneth Morrow as Lavitski; Alexander Kulpak as Tchernikovsky and Janis Porter, a peasant girl.

The chorus provided a splendid background for the many scenes in which

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At Opening of Chicago City Opera



Coronation Scene of 'Boris Godunoff' with Ezio Pinza (Right) as the Tsar

'BOCCANEGRA' TO OPEN METROPOLITAN YEAR

Tibbett, Rethberg, Martinelli, Pinza and Warren to Sing—Panizza Will Conduct

Verdi's 'Simon Boccanegra' has been chosen by Edward Johnson, general manager of the Metropolitan Opera, to open that institution's 1939-40 season on the evening of Nov. 27. Lawrence Tibbett will sing the title role and the other principals will be Elisabeth Rethberg as Maria Boccanegra, Giovanni Martinelli as Gabrielle Adorno, Ezio Pinza as Jacopo Fiesco and Leonard Warren as Paolo Albani. Ettore Panizza will conduct.

This will be the third time that Mr. Johnson has opened a Metropolitan Opera season with a Verdi work. In 1935 'La Traviata' by Verdi began his regime as general manager. 'Otello', with Giovanni Martinelli and Lawrence Tibbett in leading roles, began the series last year. In 1936 and 1937, 'Die Walküre' and 'Tristan und Isolde', music-dramas by Richard Wagner, began the season. Of fifty-five of the Metropolitan's opening nights, a Verdi work has been given sixteen times, and an Italian opera twenty-eight.

Began Season in 1932

'Simon Boccanegra' served as a seasonal premiere on Nov. 21, 1932. The work, which provides Mr. Tibbett with one of his greatest roles from a dramatic point of view, had not been performed in America prior to its introduction at the Metropolitan on Jan. 28, 1932. It was in the repertoire for the last four seasons of Gatti-Casazza's

reign and was revived by Mr. Johnson on Jan. 13 of the 1938-39 season. In 1932 and last winter, Tibbett, Martinelli and Pinza sang the roles in which they will be heard on Nov. 27. In 1932 the role of Maria was sung by Maria Müller. Last winter Maria Caniglia, one of the artists engaged for this season, but who has been detained in Italy and will not be able to appear, sang the part.

No announcement has been made

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'RIGOLETTO' LIFTS CURTAIN IN LOS ANGELES

Verdi Opera Begins New Series—Tibbett Wins Ovation in Title-Role

LOS ANGELES, Nov. 7.—The San Francisco Opera Association opened its series of five engagements in Los Angeles on Nov. 6 with a performance of Verdi's 'Rigoletto'. The cast included Lawrence Tibbett, who scored a magnificent triumph in the title role; Lily Pons as Gilda; Frederick Jagel, the Duke; and in other roles, Norman Cordon, Sandra Gaihle, Charles Shiffeler, Edward Wellman, Ludovico Oliviero and George Cehanovsky. Gennaro Papi conducted and Armando Agnini was the stage director.

An audience of about 6500 persons filled Shrine Auditorium to capacity and acclaimed Mr. Tibbett for one of the most superb performances of the Jester that has been heard locally in many years. While imbuing the role with profound dramatic significance, vocally

GOLDEN GATE OPERA BRINGS DEBUTS OF SEVERAL SINGERS

Novotna, Giannini, Avakian, Stinson and Kipnis Sing for First Time in San Francisco—Wagner Works Given

Popular Series Begun

McArthur Conducts 'Tristan' and 'Walküre'—'Rigoletto', 'Otello', 'Barber of Seville', 'Pagliacci', 'Traviata' and 'Butterfly' Extend Repertoire

By MARJORY M. FISHER

SAN FRANCISCO, Nov. 2.

DEBUTS of new singers and the return of many favorite artists marked the continuance of San Francisco's opera season. Jarmila Novotna made her local debut as Cio-Cio-San in 'Madama Butterfly' on Oct. 18, and George Stinson, a former policeman, sang the role of Canio in 'Pagliacci' on Oct. 21. A performance of 'Die Walküre' on Oct. 17 brought Kirsten Flagstad, Marjorie Lawrence, Lauritz Melchior, Julius Huehn and Norman Cordon in the principal roles.

The 'Walküre' performance did not permit either Mme. Flagstad or Miss Lawrence to be heard at her best, for the former was cast as Sieglinde and the latter as Brünnhilde, and although they won ovations, the repeat performance in which the roles were reversed, was infinitely better. Mr. Melchior sang Siegmund and Mr. Huehn, as Wotan, was eminently successful, both musically and histrionically. Mr. Cordon's performance as Hunding was

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Mr. Tibbett achieved a new pinnacle in the art of singing, delivering his phrases with unexcelled beauty of tone and vocal assurance. It was Mr. Tibbett's evening and the audience gave him a homecoming ovation, which seemed to please him greatly.

Pons and Jagel Welcomed

Miss Pons was a fragile Gilda and acted the part with subtlety and delicacy, but she was not in her best vocal condition and tenuous high tones were almost lost in the vast spaces of the auditorium. Under the circumstances, her singing of 'Caro Nome' was an achievement that brought her prolonged applause. Mr. Jagel was a personable Duke. The conductor, Mr. Papi, maintained a discreet balance between singers and orchestra and the chorus did excellent work throughout the opera. The stage settings were somewhat modernistic, but decidedly effective.

HAL D. CRAIN

Chicago Opera

(Continued from page 3)

it appeared, singing superbly and forming picturesque tableaux throughout the opera. Especially was this true of the 'Coronation' Scene where the large chorus added considerably to the dramatic picture. The Littlefield Ballet provided the stately dances in the garden of the Castle in Sandomiro.

Fine Balance Achieved

Henry Weber led his players through the many intricacies of the Mussorgsky score, keeping a careful balance at all times between singers and orchestra. At no point was the orchestra permitted to overshadow the singers, yet none of the dramatic sweep of the score was lost. It was a performance of finely balanced proportions.

The difficulty of staging an opera of such immensity as 'Boris Godunoff' is almost incalculable. That it was staged so successfully on Saturday, is a fine testimonial to the late Paul Longone, whose untimely death abroad last August lost to Chicago the general director of the opera and one whose unflinching enthusiasm for the best in opera for Chicago, surmounted all difficulties. Mr. Longone had worked out the many details in connection with the presentation of 'Boris Godunoff' and made it possible for those who had to take up the work where he left off, to give the opera the finished performance it justly deserves.

C. Q.

'Chenier' for First Subscription

'Andrea Chenier', by Giordano, given on Oct. 30, was the first subscription performance of the season. Armand Tokatyan, substituting for Galliano Masini, who is detained in Italy, gave a stellar performance in the title role. He was in excellent voice and his characterization as one of the instigators of the French Revolution won a storm of applause.

Rose Bampton as Madeleine gave a convincing and well sung performance. The dramatic and emotional quality of her work was a highlight of the evening for she displayed great histrionic ability. Carlo Morelli's Gerard was distinguished by his noble style and bigness of voice. As the revolutionary judge he was at his best. The principals had admirable assistance from the supporting cast, which included the Littlefield Ballet. Angelo Canarutto conducted the performance smoothly in the stead of Roberto Moranzoni, who also is detained in Italy. The chorus did fine work throughout the evening. The gorgeous settings and fine stage direction of Désiré Defrère added to the success of the performance.

E. H. A.

Verdi's 'La Traviata', was given on the evening of Nov. 1, with Helen Jepson, Tito Schipa and John Charles Thomas in the leading roles. Mr. Thomas, as the elder Germont, was largely responsible for the vitality which had been strangely lacking up to the second act when he made his appearance. As soon as Mr. Thomas appeared upon the stage the action assumed pace. The dramatic and vocal elements so closely interwoven in Mr. Thomas's interpretation found fullest expression in the aria, 'Di Provenza il mar'.

Miss Jepson, as Violetta, in the arias, 'Ah fors e lui' and the 'Sempere libera', had all the vocal sparkle and verve one could ask for. Mr. Schipa's singing, as Alfredo, was, as always, impeccable. From the second act, with Mr. Thomas's able contribution, the action seemed less restrained. The ball room scene had the proper dramatic suspense throughout, the Littlefield Ballet adding to the colorful picture with well executed dance figures. In the last act



Charles Kullman



Helen Jepson



Carlo Morelli



Rose Bampton



Armand Tokatyan



Kurt Baum



Grace Moore as Louise



Hilde Reggiani

Miss Jepson's singing had the poignant quality necessary to make the scene convincing. The 'Addio del Passato' was beautifully done. Mr. Schipa's singing in this scene was also most moving.

The lesser parts were ably taken by Louisa Hoe as Flora; Giuseppe Cavadore, John Daggett Howell, Mark Love, Elizabeth Brown and Edward Stack. The chorus

was commendable throughout and the orchestra under Mr. Weber gave the music its full measure of richness. Credit again is due Mr. Defrère for his excellent staging of each scene.

C. S.

The season's first 'Aida', on Nov. 2, brought the American debuts of Kurt Baum, tenor, and Carl Alwin, conductor, both for-

merly of the Vienna State Opera Company. This was the first performance in the series sponsored by the Chicago Board of Education. The rich timbre and even scale of Mr. Baum's voice mark him as one of the company's best acquisitions. A stiffness of manner was due, no doubt, to the nervousness attendant upon his first local appearance. Mr. Alwin's work on the podium indicated that he should prove to be a valuable addition to the company's staff of conductors.

Rose Bampton in the title role for the first time before a Chicago audience, was in excellent voice and gave a fine performance. Elen Longone brought her opulent voice and beauty to bear on the role of Amneris with telling effect. Mark Love as the King and Virgilio Lazzari as the High Priest acquitted themselves nobly. The Amonasro of George Czaplicki was forcefully projected. Virginia Wallace and Giuseppe Cavadore completed the cast. The Littlefield Ballet did much to brighten the color of the performance. Désiré Defrère again deserves praise for the artistic staging of the rich pageantry of the work.

E. H. A.

Capacity House for 'Louise'

Grace Moore made her first appearance in Chicago as Louise before a capacity audience at the first Saturday matinee on Nov. 4. She received an ovation for her charming portrayal. Charles Kullman, appearing for the first time, was a fine Julien,

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Metropolitan's Roster for New Season

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about the other operas of the opening week.

Nine new singers, the return of two to the roster, one late-comer of last season and one new assistant conductor, are listed as changes in the company's personnel for the season of 1939-1940, according to the prospectus just issued by the management. This will be the fifty-fifth season in the house and the fifth under the general management of Edward Johnson. There are seven new members of the board of directors, while two names are missing from last year's board.

In addition to new singers previously announced, Licia Albanese, Italian lyric soprano, who has sung in Rome and Milan and other European centers, and Hermann Wiedemann, German baritone, who began his career in Munich and has been many years at the Vienna Opera, have been engaged.

The entire roster of the artistic personnel contains 118 names, nine less than last season. The newcomers are Licia Albanese, Annamary Dickey, Jarmila Novotna and Hilde Reggiani, sopranos; Eyvind Laholm, and Lodovico Oliviero, tenors; Mack Harrell and Herman Wiedemann, baritones; Alexander Kipnis, bass, and Frank St. Leger, assistant conductor. Besides these, there are Helen Traubel, soprano, and Giacomo Lauri-Volpi, tenor, who return, and Douglas Beattie, bass, who

joined the company after the beginning of last season. The new members of the board of directors are Donald P. Blagden, David Bruce, Mrs. Otto H. Kahn, George A. Sloan, Charles M. Spofford, Benjamin Strong and Thomas J. Watson. No longer on the list are the names of the late Clarence H. Mackay and of Myron C. Taylor. Paul D. Cravath remains as president of the board and Cornelius N. Bliss as its chairman.

Singers Who Will be Absent

Absent from the list of singers, a number of them because of present conditions in Europe, are Lina Aimaro, Vina Bovy, Maria Caniglia, Philine Falco, Mafalda Favero, Margaret Halstead, Queena Mario, Marisa Morel, Eidé Noréna and Charlotte Symons, sopranos; Enid Szanthy and Gertrud Wettergren, contraltos; Mario Chamlee, Alessio De Paolis, Carl Hartmann, Galliano Masini and Sydney Rayner, tenors; Donald Dickson, Daniel Harris, and Hans Hermann Nissen, baritones, and Herbert Alsen and Adolf Vogel, basses.

Although no new works are added for the season, there will be revivals of Debussy's 'Pelléas et Mélisande'; Mozart's 'The Marriage of Figaro'; Montemezzi's 'L'Amore dei Tre Re'; Wagner's 'The Flying Dutchman'; Smetana's 'The Bartered Bride', in German; Gounod's 'Faust'; Rimsky-Korsakoff's 'Le Coq d'Or'; and Ponchielli's 'La Gioconda'.

The Complete Personnel

The full list of the company's personnel follows:

SOPRANOS: Licia Albanese (new), Josephine Antoine, Rose Bampton, Pearl Besuner, Natalie Bodanya, Hilda Burke, Annamary Dickey (new), Muriel Dickson, Marita Farrell, Susanne Fisher, Kirsten Flagstad, Dusolina Giannini, Helen Jepson, Irene Jessner, Marjorie Lawrence, Lotte Lehmann, Dorothea Mansk, Zinka Milanov, Grace Moore, Jarmila Novotna (new), Rose Pauly, Lily Pons, Hilde Reggiani (new); Elisabeth Rethberg, Bidu Sayao, Maxine Stellman, Grete Stueckgold, Rosa Tentoni, Helen Traubel, Thelma Votipka.

MEZZO-SOPRANOS AND CONTRALTOS: Karin Branzell, Lucille Browning, Bruna Castagna, Doris Doe, Anna Kaskas, Kathryn Meisle, Helen Olheim, Irma Petina, Risé Stevens, Gladys Swarthout, Kerstin Thorborg.

TENORS: Max Altglass, Paul Althouse, Jussi Bjoerling, Arthur Carron, John Carter, Richard Crooks, Charles Hackett, Frederick Jagel, Jan Kiepura, Charles Kullman, Eyvind Laholm (new), Karl Laufkoetter, Giacomo Lauri-Volpi, René Maison, Giovanni Martinelli, Nino Martini, Nicholas Massue, Lauritz Melchior, Lodovico Oliviero (new), Giordano Paltrinieri, George Rasely, Armand Tokatyan, Erich Witte.

BARITONES: Richard Bonelli, John Brownlee, George Cehanovsky, Louis D'Angelo, Wilfred Engelman, Arnold Gabor, Mack Harrell (new), Julius Huehn, Herbert Janssen, Carlo Morelli, Friedrich Schorr, John Charles Thomas, Lawrence Tibbett, Leonard Warren, Robert Weede, Hermann Wiedemann (new).

BASSES: Douglas Beattie, Norman Cordon, John Gurney, Alexander Kipnis (new), Virgilio Lazzari, Emanuel List, Pompilio Malatesta, Nicola Moscona, Ezio Pinza, Leon Rothier, James Wolfe.

CONDUCTORS: Artur Bodanzky, Erich Leinsdorf, Ettore Panizza, Gennaro Papi, Wilfred Pelletier, Karl Riedel.

ASSISTANT CONDUCTORS: Otello Ceroni, Pietro Cimara, Fausto Cleva, Riccardo Dellera, Antonio Dell'Orefice, Gerhard Joël (new), Edouardo Petri, Karl Riedel, Giacomo Spadoni, Frank St. Leger (new), Vittorio Trucco, Frederick Vaida, Hermann Weigert, Felix Wolfes.

CHORUS MASTERS: Fausto Cleva, Konrad Neuger.

STAGE DIRECTORS: Désiré Defrère, Herbert Graf, Leonold Sachs.

BALLET MASTER AND CHOREO-

GRAPHER: Boris Romanoff.

LIBRARIAN: Alfred Mapleson.

San Francisco Opera

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excellent. Erich Leinsdorf conducted expertly.

In the performance of 'Madama Butterfly', sung on Oct. 18, Miss Novotna was miscast in the title role. She is too tall for the part and there was nothing about her performance to suggest a Japanese, yet vocally, despite nervousness, which affected her intonation in the first act, she proved herself a sensitive musician and singer. The voice had charm and purity and she proved a magnificent interpreter of the music. Michael Bartlett was a personably and vocally pleasing Pinkerton; Hertha Glatz as Suzuki, and Julius Huehn as Sharpless, were completely impressive vocally.

Mr. Stinson is Gaetano Merola's discovery and protégé. San Franciscans gave the tenor and his family financial aid for two years while he studied in Italy with Vittorio Moratti. With the war on the horizon, Mr. Merola told him to come home, and when war upset the scheduled repertoire for the San Francisco season, Mr. Merola decided to present Mr. Stinson as Canio in 'Pagliacci' as the first offering of the popular series.

Wins Unanimous Praise

Mr. Stinson was unanimously praised by the critics for the beauty of his voice and the surprising adequacy of his acting in his first appearance on any stage. The voice is of a glorious, golden timbre and easily produced, without signs of strain or forcing. He gave a second performance of the part a week later.

Sharing honors with the new Canio were Richard Bonelli, who all but stole the show as Tonio; and Charlotte Boerner as Nedda. Miss Boerner was an altogether charming Columbine. George Cehanovsky was a good Silvio and Ludovico Oliviero won honors as Beppe. Edward Wellman and Paul Lieber were capable Villagers. Mr. Merola conducted for his protégé.

Following Mr. Stinson's debut and the resultant ovation, came the first local appearance of Dusolina Giannini, as Santuzza in 'Cavalleria Rusticana'. She scored a sensational triumph. It was, unfortunately, her only appearance this year. As Lola, Alice Avakian, local contralto, made an effective debut. Frederick Jagel was the Turridu and Mr. Cehanovsky a competent Alfio. Thelma Votipka was the Lucia. In each of these operas the chorus did well and confirmed the impression that it is the best vocal ensemble William Tyroler has trained for the company. Gennaro Papi



Jarmila Novotna, Michael Bartlett and Julius Huehn in 'Madama Butterfly'

was the excellent conductor.

On Oct. 20 Kirsten Flagstad and Lauritz Melchior sang in 'Tristan und Isolde' under the baton of Edwin McArthur, who gave a creditable account of himself. The 'Tristan' performance brought the first local appearance of Alexander Kipnis, and he made King Mark a vocally rich and histrionically impressive figure. Julius Huehn was excellent in the part of Kurvenal. Kathryn Meisle as Brangaene, with Cehanovsky, Oliviero, Louis d'Angelo and Leslie George, completed the cast for a production beautifully staged by Herbert Graf. Special mention should also be made of Leslie Schivo's playing of the English horn solo in the third act.

On the 24th, Mme. Flagstad and Marjorie Lawrence as Brünnhilde and Sieglinde, respectively, proved to this writer that the reverse casting of the preceding performance of 'Die Walküre' had been an artistic error. Flagstad sang the part of Brünnhilde superbly, while Miss Lawrence was vocally opulent as Sieglinde. Mr. Melchior, too, was in better voice than in the first performance, and gave us his best singing and acting. No one need ask for better.

The repeat brought Hertha Glatz in the part of Fricka. She was exceedingly attractive, vocally and personally. Fred Destal sang Wotan, and Norman Cordon was an excellent Hunding. An especially able group of Valkyries in-



Photographs by Morton

Above Left: Kirsten Flagstad and Lauritz Melchior in 'Tristan'

Above: Kathryn Meisle and Julius Huehn in 'Die Walküre'



George Stinson, Former Policeman, as Canio in 'Pagliacci'

honors. The chorus was the best we have had in 'Otello' and the staging by Armando Agnini was excellent. Mr. Merola conducted.

Novotna Sings Violetta

Jarmila Novotna as Violetta in 'La Traviata' gave an individual portrayal, but never stepped out of the bounds established by story and music. She was a most vivacious and beautiful Violetta, good both to see and to hear. The role of Alfredo Germont was sung by Nino Martini, and that of the elder Germont by Lawrence Tibbett.

Nino Martini as the Count in 'The Barber of Seville' gave a delightful performance of that role. The cast was extraordinarily well balanced, with Miss Pons acting and singing better than at any time this season. Mr. Cordon gave an excellent portrayal as Don Basilio, and Mr. Bonelli his best in the title role.

The task of substituting for Salvatore Baccaloni as Don Bartolo fell to the expert and ever reliable Louis d'Angelo, who fully upheld his record for giving good performances. Hertha Glatz was an uncommonly fine Bertha. Good sets and good staging, and the able conducting of Mr. Papi also contributed to the thoroughly enjoyable performance.

A repeat performance of 'Pagliacci', previously referred to, was paired with Delibes's 'Coppelia', which gave the San Francisco Opera Ballet opportunity to prove that it is a thoroughly competent professional group under the direction of William Christensen. Janet Reed, prima ballerina, is an exquisite Titian-haired young artist, who has all the qualifications for stellar rating, judging from her work as Swanhilda. Other excellent soloists included the director and choreographer, William Christensen, Merle Williams, Zelda Nerina, Jacqueline Martin, and the character mimes—Earl Riggins (in the title role) and Deane Crockett.

The corps de ballet was efficient and the ensemble good. Armando Agnini's settings were all that could have been desired and the entire production was most able. The conductor for the ballet was William Van den Burg, who secured notably good results from the orchestra.



Lily Pons



Nino Martini



Marjorie Lawrence



Frederick Jagel



Edwin McArthur



Dusolina Giannini



Giovanni Martinelli



Lawrence Tibbett



Elisabeth Rethberg

Symphony Orchestras Heard in Opening Programs

GOOSSENS TAKES UP BATON IN CINCINNATI

**Conducts First Three Pairs of Concerts of New Season—
Personnel Increased**

CINCINNATI, Nov. 5.—Eugene Goossens, conductor of the Cincinnati Symphony, returned from the troubled atmosphere of Europe to the comparative serenity of the United States in time to prepare a most timely program for the pair of concerts which opened the forty-fifth symphony season in Music Hall on Oct. 13 and 14.

After the playing of the national anthem, Mr. Goossens and his men proceeded to give an exceptionally fine performance of the three works which formed the opening program. They were the Eighth Symphony of Beethoven, a delightful orchestral arrangement of the variations of Brahms on a theme of Handel's by a facile Englishman, Edmund Duncan Rubbra, and the First Symphony of Sibelius. Generous applause from the audience and a vigorous fanfare from the orchestra concluded the concert.

Echaniz Plays Liszt and Falla

José Echaniz, a brilliant Spanish pianist, was the soloist for the second pair of concerts by the Cincinnati Symphony played in Music Hall on Oct. 20 and 21. The orchestral portion of the program included an ingratiating performance of Haydn's Symphony No. 102 in B Flat, by the ensemble under Mr. Goossens. The augmented string sections (two violas, two cellos and six violins have been added to the personnel) added greatly to the beauty of the lovely melodies on which this work is based. An interesting work, roguish in mood, was the Overture 'Pinocchio', by Ernest Toch.

The Liszt Concerto, No. 2, in A, was the work in which Mr. Echaniz chose to display his compelling accomplishments. This composition might easily test the talents of any pianist, but the soloist rose above the requirements and merited the vigorous reception which the audience gave him. He was also heard in Falla's 'Nights in the Gardens of Spain', a work which displayed the dexterity of the artist. To open the concert Mr. Goossens chose the charming Overture to Mozart's 'The Marriage of Figaro', while Smetana's tone poem, 'The Moldau', closed the program.

Igor Gorin Welcomed

For the third pair of concerts the symphony presented the talented baritone, Igor Gorin, on Oct. 27 and 28 in Music Hall. Mr. Gorin achieved his major triumph with a superb presentation of the 'Largo al factotum' from Rossini's 'The Barber of Seville'. The audience readily reacted to the obvious enjoyment with which Mr. Gorin sang the aria. The soloist was also revealed as a composer when he sang his 'Lament' and a Ukrainian folksong,



Igor Gorin

his 'Lament' and a Ukrainian folksong,



Eugene Goossens (Right), Conductor of the Cincinnati Symphony, José Echaniz, Pianist, Who Was Soloist at the Second Pair of Concerts (Left), and (Center) Lucien Wulsin, Chairman of the Board of Directors of the Orchestra

both of which were exceptionally fine works. 'Eri tu' from Verdi's 'The Masked Ball' and 'O vin, dissipte la tristesse' from Thomas's 'Hamlet' with Bridge's 'Love Went A'riding' completed Mr. Gorin's portion of the program.

The Dohnányi Suite for Orchestra

combines a wide diversity of moods, and these were clearly defined in the excellent reading given the work by the orchestra and Mr. Goossens. Mendelssohn's Overture to 'A Midsummer Night's Dream' and Strauss's 'Till Eulenspiegel' opened and closed the concert, respectively. VALERIE ADLER

KANSAS CITY BEGINS ORCHESTRAL SERIES

Krueger Leads Three Initial Concerts—Personnel of Symphony Strengthened

KANSAS CITY, Mo., Nov. 5.—The Kansas City Philharmonic, beginning its seventh year, formally opened the music season with its first pair of concerts on Oct. 26 and 27, in Music Hall of the Municipal Auditorium.

Capacity audiences, a large percentage season subscribers, greeted Karl Krueger, conductor, with prolonged applause when he appeared to lead a stirring and unprogrammed performance of 'The Star-Spangled Banner'. An orchestra, vitally strengthened in brass and woodwind choirs, gave rewarding accounts of the Overture to Goldmark's 'Sakuntala', 'Scheherazade' Suite of Rimsky-Korsakoff, Debussy's 'Afternoon of a Faun', the Mussorgsky-Ravel 'Pictures at an Exhibition', Strauss's waltzes from 'Rosenkavalier', and the Andante from the Third Violin Suite



Karl Krueger

of Bach-Weiner, this composition being offered in memory of the late Jacques Blumberg, former associate conductor. Samuel Thaviu, who replaces Mr. Blumberg, continues as concertmaster. In the solo passages of the 'Scheherazade' he won unanimous approval of both audiences.

The second pair of subscription concerts, on November 2 and 3, offered the 'Jupiter' Symphony of Mozart; Respighi's 'The Fountains of Rome' and a symphonic synthesis, arranged by the conductor, Mr. Krueger, of Wagner's 'Die Götterdämmerung', Rose Pauly singing the closing scene and further contributing the aria, 'Wie naht Mir der Schlummer' from Weber's 'Der Freischütz'.

The program of the first Sunday afternoon popular concert series, heard in Music Hall on Oct. 29, Karl Krueger, conducting, included the Overture to Weber's 'Oberon'; Franck's Symphony in D Minor; the 'Emperor' Waltz of Strauss; Mendelssohn's 'Nocturne' and Scherzo from the music to 'A Midsummer Night's Dream' and Sibelius's 'Finlandia'.

BLANCHE LEDERMAN

The photograph of Vronsky and Babín on the front cover is by Horace Eliaschoff.

NATIONAL SYMPHONY LAUNCHES CONCERTS

**Kindler Gives Premieres of Haydn and Rathaus Music—
Rosenthal Is Soloist**

WASHINGTON, D. C., Nov. 5.—Two compositions had American premieres in the program that launched the National Symphony's ninth season in Constitution Hall on Oct. 29. The works, introduced under the baton of Dr. Hans Kindler, were the Haydn Symphony No. 46 in B, and a twentieth century composition, the 'Uriel Acosta' Suite by Karol Rathaus, Polish composer now living in New York.

Performances of these "firsts" and the appearance of Moriz Rosenthal, veteran pianist, who played the Concerto No. 2 in G Minor for piano and orchestra by Saint-Saëns, made a colorful event of the symphony's opening concert. 4,000 persons were present.

The Haydn symphony, described by Dr. Kindler as a "great work" and representative of Haydn in his middle period, was discovered a year ago in the famous Esterhazy collection in Budapest. While in London last June Dr. Kindler ran across some parts of the symphony in the British museum. Through a publisher friend the Washington conductor obtained proofs of the parts lying in the Esterhazy collection. (Recently photostatic copies of the composer's original manuscript were acquired by the Library of Congress.)

Rathaus Work Proves Vital Music

The Rathaus work, while based, like Haydn's symphony, on eighteenth century form, was revealed in performance as a true composition of today. The suite is made up of dances—a Gigue, a Sarabande, a Dance, and a Prelude and Epilogue. The music appeared in this



Hans Kindler

form in 1933, after it had achieved wide popularity in Europe as incidental music to the drama. 'Uriel Acosta', by Karl Gutzkow. Thus the music could hardly avoid the dramatic. On the concert stage it is vital, and because of its adroit use of modern rhythms, thoroughly interesting. Dr. Kindler opened this program with the Overture to 'Sakuntala' by Goldmark. Also played was the Introduction and Dance form 'Snegourochka' by Rimsky-Korsakoff.

Mr. Rosenthal received a rousing ovation when he appeared on the stage for the concerto. The venerable musician is now an old friend of National Symphony patrons. He has appeared with Dr. Kindler and the orchestra several times.

(Continued on page 18)

HARRISBURG HAILS ITS ORCHESTRA

Raudenbush Conducts Opening Concert with Knitzer and Schuster as Soloists

HARRISBURG, Nov. 5.—The Harrisburg Symphony opened its season on Oct. 17 with George King Raudenbush conducting and Joseph Knitzer, violinist, and Joseph Schuster, 'cellist, as



Joseph Knitzer and Joseph Schuster

ceeds of which will go to the maintenance fund of the symphony, on April 17.

ITURBI LEADS FIRST ROCHESTER CONCERT

Conductor of Philharmonic Resumes Podium to Inaugurate Season at Eastman Theatre

ROCHESTER, Nov. 3.—The Rochester Philharmonic, José Iturbi, conductor, presented its first concert of the 1939-



José Iturbi

40 season on the evening of Nov. 2, at the Eastman Theatre, before a large and very cordial audience. The new stage setting added to the interest of the occasion.

Mr. Iturbi led the orchestra through a brilliant performance of favorites, the program comprising Bach's Passacaglia and Fugue in C Minor, transcribed by Respighi; Brahms's Symphony No. 1, in C Minor; waltzes from act III of Strauss's 'Der Rosenkavalier'; Ravel's 'Pavane', and Respighi's 'The Pines of Rome'. Conductor and players shared the prolonged ovation after the symphony and at the close of the program.

MARY ERTZ WILL

Weissmann to Conduct New Jersey Symphony's Concerts

ORANGE, N. J., Nov. 5.—Frieder Weissmann, who made his New York debut last summer as conductor at the Stadium Concerts, will open the season of the New Jersey Symphony, conducting a pair of concerts in Orange and Montclair on Dec. 4 and 5. The soloist of the occasion will be the Metropolitan Opera soprano, Susanne Fisher.

DETROIT SYMPHONY PLAYS IN NEW HOME

Ghione Conducts First Concert of Twenty-Sixth Season in Masonic Temple

DETROIT, Nov. 5.—The Detroit Symphony opened its twenty-sixth season on Oct. 26, with an audience of more than 4,000, in Masonic Temple, into which they have lately moved from Orchestra Hall. The audience was by far the largest that has ever sat in on a Detroit Symphony concert in Detroit, being more than twice as large as the capacity of the orchestra's old quarters.

It may be taken as significant of a vivid interest in music in Detroit that nearly every major musical event here this season has played to capacity audiences.

For his opening program, Franco Ghione chose three works—the Bach Passacaglia in C Minor, orchestrated by Respighi; the Sibelius Second Symphony, and Strauss's tone poem 'Ein Heldenleben'. The reading of the Sibelius was of high merit and evoked a tumultuous response from the audience.

Educational Concert Given

On the Wednesday preceding the opening the educational division of the Symphony Society, headed by Mrs. Edith Rhett Tilton, gave the first of the series of free Wednesday afternoon concerts for school children. Nearly 5,000



Franco Ghione

pupils from twenty-two school systems in and about Detroit attended, to hear a demonstration of strings and percussion, led by Victor Kolar, conductor. The numbers chosen for the concert were those which had been heard in the school rooms through the medium of recordings. The concert gave the children the opportunity of hearing their lessons played by a "live orchestra". The concert, as is the orchestra's practice, was broadcast to all the schools.

J. D. CALLAGHAN

MINNEAPOLIS MEN LENGTHEN SERIES

Mitropoulos Conducts Symphony in Opening Concert—Roster of Soloists Issued

MINNEAPOLIS, Nov. 5.—A symphony season which has been lengthened to eighteen Friday night concerts, in place of the traditional sixteen, opened bril-



Dimitri Mitropoulos

liantly on Oct. 27 in Northrop Auditorium on the University of Minnesota campus.

Dimitri Mitropoulos, dynamic Greek conductor, now in his third term as conductor, drew eloquence and fine unanimity of attack from the ninety members of the Minneapolis Symphony.

(Continued on page 29)

ST. LOUIS SYMPHONY LAUNCHES SEASON

Golschmann Begins His Ninth Year with Orchestra in Its Sixtieth

ST. LOUIS, Nov. 5.—Commencing his ninth year as conductor, Vladimir Golschmann chose a most interesting program for the opening concert of the



Vladimir Golschmann

sixtieth anniversary season of the St. Louis Symphony on Nov. 3 and 4 at the Municipal Opera House.

Unfortunately the score for a 'Fanfare', written especially for and dedicated to the local orchestra by Darius Milhaud, failed to arrive, and Berlioz's Overture, 'Roman Carnival', was substituted.

(Continued on page 29)



George King Raudenbush

guest soloists in Brahms's Double Concerto. Mr. Raudenbush began the concert with Beethoven's Eighth Symphony, of which the score and parts had been presented to the orchestra in memory of Ralph Felder by the Dauphin County Folk Council and Pennsylvania citizens. The evening concluded with Enesco's First Roumanian Rhapsody.

Mr. Raudenbush conducted the first young people's concert of the season on Oct. 16, with Carol Malsh, young local violinist, as soloist in Vieuxtemps's 'Ballade et Polonaise'. Miss Malsh had won the first prize in the 1939 district and state competitions and first honors in the national competition. The Harrisburg Symphony A Cappella Choir, of which Walter McIver is conductor, sang a canon by Beethoven, from whose Eighth Symphony excerpts were played. The audience sang 'The Star-Spangled Banner' and 'Drink to Me Only With Thine Eyes' and the orchestra played the scherzo from Tchaikovsky's Fourth Symphony and Enesco's First Roumanian Rhapsody.

The next young people's concert will be given on Nov. 27 and the next of the regular symphony series on Nov. 28, with Rosalyn Tureck, pianist, as soloist. The series includes: The Philadelphia Orchestra, Eugene Ormandy conducting, on Dec. 19; the Harrisburg Symphony, with Mr. Raudenbush conducting and Igor Gorin, baritone, as soloist, on Feb. 6; the Tenth Anniversary Concert by the orchestra on March 19, with Julius Katchen, pianist, as soloist; the Philadelphia Orchestra with Mr. Ormandy conducting, on April 9; and the Spring Festival Concert on May 7, with Mr. Raudenbush conducting the Harrisburg Symphony and Choir in Beethoven's Ninth Symphony with the following soloists: LoRean Hodapp, soprano; Elizabeth Krueger, contralto; John Hamill and LaVerne Phelps, tenors; and John Baumgartner, bass-baritone. Nelson Eddy will give a recital, the pro-

BARBIROLI DISCUSSES PHILHARMONIC TOUR

Visit to Fourteen Cities in as Many Days Is First Extended Trip of Orchestra in Ten Years—New Awakening of Interest in Music Seen by Conductor—Radio Plays Important Role—Extols Orchestra's Co-operation—His Bride to Accompany Him on Tour

WHEN the New York Philharmonic-Symphony Orchestra makes its first extensive tour in ten years, from Nov. 20 to Dec. 3, John Barbirolli will have his first glimpse of many parts of this country he has never visited before. Both orchestra and conductor are sure to derive satisfaction from new audiences and a constant change of scene, the difficulties and harassments of "one-night stands" notwithstanding. And among the fourteen cities to be visited in as many days, there are several which have never before had the opportunity to see "in the flesh" the famous orchestra which has during the past ten years become a welcomed visitor in millions of homes via the Sunday afternoon radio waves.

It is largely due to this keen interest in the broadcasts that the tour has been so successfully arranged, Mr. Barbirolli believes. "Long devotion to the orchestra over the air, as attested by millions of letters, has bred the desire to sit before the orchestra itself and actually witness its performance," he said.

Details of the tour were well set in the conductor's mind as he discussed various aspects of it in his New York apartment. A little book bound in blue contained the programs for all of the cities, as well as the hotel accommodations and other facts that will need to be known about Scranton, Baltimore, Washington, Pittsburgh, Toledo, Kalamazoo, Chicago, Ann Arbor, Columbus, Dayton, Hamilton (Ontario), Ottawa, Toronto and Utica. So well arranged was the tour, in fact, that Mr. Barbirolli had just been devoting some of his free hours to completing his New York programs up to January.

And his attention was alternately claimed by the tour, discussion of a revived interest in music this year, and the wealth of charming and appropriate wedding gifts placed about the room, all of which had to be shown and admired. The new bride, the former Evelyn Rothwell, who arrived here just in time to hear her husband conduct the orchestra in Boston several days ago, busied herself with writing "thank-you" notes. Almost before she has had a chance to acclimate herself to New York, the tour will begin, and she will go along to explore the fourteen cities.

"Hartford, Princeton and Boston have been on our itinerary several years," said Mr. Barbirolli, recalling the matter in hand. "We shall go to Philadelphia in the spring—my first appearance there as a conductor, although I once made a speech there."

Many Requests for Tour Programs

"It has been interesting to prepare the programs, particularly because so many requests came in. And strangely enough, many of these requests were for works that I had already planned to play—they have already become popular on the air, I suppose. I arranged four programs, with possibly inter-

changeable symphonies. It is easier and pleasanter to play slight variations in program than to do the same one the entire trip. One list contains the 'Freischütz' Overture, 'The Fountains of Rome', the selections from 'Die Meistersinger' and the Brahms Fourth or the Beethoven Seventh. Another will be the 'Roman Carnival' Overture, the Elgar Introduction and Allegro, the Weinberger 'Chestnut Tree' piece and the Brahms Fourth. The Canadian programs have the 'Roman Carnival', the Beethoven Seventh, Delius's 'Walk to Paradise Garden', the Mendelssohn Scherzo in G Minor from the Octet and the Elgar 'Enigma' Variations. The variety is considerable, and yet we do not go too far afield, so that the works are already well rehearsed. Of course, we cannot rehearse on tour.

"By the way, speaking of the 'Meistersinger' excerpts, I am wondering why the critics all jumped on me and seemed to think I had arranged them specially, and without too much consideration for continuity. I want to assure them that this particular 'synthesis', as they like to call it, has been in the repertoire of many orchestras for fifty years, and is perfectly logical and consistent. I had nothing to do with the arrangement of it."

Mr. Barbirolli, who is beginning his fourth season with the Philharmonic (his third as musical director), believes that the public is more alive to music this year than ever before in his experience.

Music in a Troubled World

"I think it is because people appreciate the benisons of art more keenly because of the troubled condition of the world," he said. "Certainly they seem more aware of their privileges in hearing fine music in this country. I do not believe it is entirely through a motivation of 'escapism' which is supposed always to infect the public mind in time of war."

"I should so much like to quote for you a letter relating to this spirit which I received the other day. It is from a clergyman, and expresses a feeling about music, entirely apart from his reference to me, which many will appreciate, I am sure. He writes:

"I was disturbed upon reading in one of yesterday's papers that the war may yet affect you and that you may have to return to England for military duty. I pray not! It is not that I feel you, or anyone else, should shirk a duty, but rather that I feel your contribution to music and art is too great to be sacrificed upon any field of battle. We have momentous decisions to make in these times and though I am unalterably opposed to war I do not know what to say or do. It is just too much for the human mind to comprehend. All one may do is to work for justice, peace and love to prevail upon the earth once more. What demands these make of us we cannot tell."

Appreciation from a School Boy

"Through hundreds of letters which come in from radio listeners I have formed the opinion that music means so much to this country that it will never be sacrificed. Consider a letter, for example, from a boy in Groton School: 'The Parsifal' music always leaves me rather emotionally unstrung but never has it made such a deep impression on me as it did yesterday. As the theme of Nature Redeemed was played for the last time in the violins I felt I knew what Wordsworth meant when he spoke of the affections gently leading us on until "with an eye made quiet by the power of harmony and the deep power of joy, we see into the life of things." For a moment I was powerless to speak or move and I was conscious that I was weeping."

"Almost as powerful in its emotional content is the Prelude to the Third Act of 'Die Meistersinger' which seems almost an introspective view of Hans Sachs, who is in



John Barbirolli and His Bride Receive Congratulations in the Greenroom at Carnegie Hall. Mrs. Barbirolli Will Accompany Her Husband on the Philharmonic Tour

my opinion Wagner's greatest character creation. I love him almost as though I knew him, and Eva, I am sure, would have been very happy with him if Walter had not turned up. . . . But what left me completely breathless was the pause before the first statement of the Immolation Theme. I have never heard it done before and I was ecstatic. The effect was indescribable."

"What do you think of that from a school boy?" demanded Mr. Barbirolli. "And how he knows his Wagner!"

After working three years with what is often called the most difficult orchestra in the country, Mr. Barbirolli still marvels at its superlative qualities and its sensitive response, its magnificent discipline and spirit of co-operation.

A Conductor's Way With His Men

"I am the worst nuisance to rehearse with," he said. "Long experience as a string player has made me particularly demanding on that section. But the orchestra co-operates with me so perfectly that the other day I became frightened. I was thinking about something that had just passed in rehearsal—and I made a slip. The orchestra actually made the mistake with me! I thought it a high tribute, and at the same time, the responsibility of it scared me. I cannot afford to make mistakes. By the way, the woodwind players are all agog for my wife's musical approval." (Mrs. Barbirolli was a well-known oboist in England.)

The fine line that lies between complete disciplinary mastery of, and good fellowship with, his men is well recognized by the conductor. That they respond to good nature on his part is also evident, he believes, and cites an anecdote to prove it.

"We were rehearsing Tchaikovsky's 'Romeo and Juliet,'" he said, "and I was once more going over in my mind my conviction that Tchaikovsky's music needs only to be played as it is without sentimentality and distortion for 'effect'. I wasn't getting quite the straightforward effect I wanted, so I told the men:

"A little less *schmalts* and a little more Shakespeare, gentlemen." They got it, and I was rewarded by the kind of playing I wanted."

Novelties Scheduled

When the orchestra comes back from the tour, there are several novelties scheduled for its regular programs. Among these is

a new violin concerto by the young Englishman, Benjamin Britten, which Mr. Barbirolli considers a "work of genius." It will be played by Antonio Brosa on March 28 and 29. Fritz Kreisler will play the first American performance of his new version of the Tchaikovsky Concerto on Dec. 7 and 8. On Dec. 21 and 22, there will be a first New York performance of Hymn for Orchestra on Gregorian Choral Melodies by Karl Holler; on Jan. 10 and 12, the first New York performance of Dohnanyi's 'Symphonische Minuten'; on Jan. 18 and 19 what is thought to be the first New York performance of Shostakovich's suite, 'L'Age D'Or'; on Jan. 25 and 26, the first performance of Antonio Lora's 'Cortachy'; 'Symphonische Minuten'; on Jan. 18 and performance of a suite of dances, 'Cotillion', by Arthur Benjamin, and on April 11 and 12, the first performance of Bernard Hermann's dramatic cantata 'Moby Dick'.

FRANCES Q. EATON

PHILADELPHIA HAS FULL RECITAL LISTS

Virovai, Hubert, Rudnitzky and Others Appear in Series—Local Artists Heard

PHILADELPHIA, Nov. 5.—The Philadelphia Forum began a series of recitals in the Academy of Music on Oct. 25 with an appearance by Robert Virovai, violinist. The program listed the Vieuxtemps Concerto in D Minor, Corbelli's 'La Folia' and shorter works by Bach, Beethoven, Rossini-Paganini and others. Mr. Virovai disclosed an expert technique and admirable tone. The fine accompanist was Wolfgang Rebner.

Marcel Hubert, cellist, with Wolfgang Rebner at the piano, gave an excellent recital at the Zeckwer-Hahn Philadelphia Musical Academy on Oct. 19. Remarkable skill and musicianship were evidenced in Boccherini's Sonata in C, Beethoven's Sonata in A, Boellmann's 'Variations Symphoniques' and works by Fauré, Boulanger, Ravel and Schubert. In the same auditorium, on Oct. 26, Alvin Rudnitzky, youthful violinist, played brilliantly Wieniawski's Concerto in D Minor, the 'Carmen' Fantasia by Sarasate-Zimbalist, Paganini's Caprice No. 24 and other works. Waldemar Liachowsky was at the piano.

A joint recital by Ethel Frey, soprano, and Joseph Levine, pianist, in Ethical Culture Society auditorium on Oct. 24 afforded pleasure. Miss Frey offered works by Handel, Richard Strauss, Wagner, Griffes and others. Among Mr. Levine's numbers Schumann's 'Kreisleriana' and Turina's 'Danzas Gitanas' were especially excellent.

An "Evening of Hebrew Liturgical Music" was given in Temple Keneseth Israel on Oct. 24 by Benjamin Grobani, baritone, cantor and musical director; Isadore Freed, organist and choirmaster; the Temple's choir, and as guest-organists, Harry W. Grier and Rollo F. Maitland. The music committee of the Philadelphia Art Alliance in association with the Philadelphia Opera Company sponsored a recital in the Alliance building on Oct. 16 by Selma Amansky, soprano, and Howard Vanderberg, baritone. Vernon Hammond, one of the company's assistant conductors, was at the piano. Thelma Davis, contralto, with Ruth Burroughs at the piano, sang in the Ethical Culture Society auditorium on Oct. 17. She was cordially received. W. E. S.



Dear Musical America:

It's always a shame to put a stop to gossip and conjecture, and I only hope that the straight of things in this case won't take the joy out of life for any of our busy babblers.

But so many friends, acquaintances and utter strangers have been begging me to tell them who is to succeed the lamented Lawrence Gilman as music critic of the New York *Herald Tribune* that in spite of my reluctance to let the facts be known I feel compelled to speak up.

The answer to the question on so many lips is, *nobody*—that is, *nobody this season*. I have it on good authority that the *Herald Tribune* has decided to wait a while, meanwhile looking the field over for possibilities other than those already considered. That means that Frank Perkins and Jerry Bohm (Francis and Jerome to you—middle initial D. in both cases) will carry on, with such assistance as the watchdogs of the newspaper treasury will allow them. Bohm has been relieved of the dance—much, I surmise, to his personal satisfaction. Why should music critics be supposed to know what Martha Graham is up to, anyhow? And what has training in composition, orchestration, violin, piano, cello or singing got to do with even one little *pas de deux*?

* * *

But to get back to the vacancy on the *Herald Tribune*. All sorts of rumors have been in the air. A friend of mine swore by all that was sacred that he had met Ernest Newman on the street and could tell by his expression that he had been talking to Mrs. Ogden Reid. (If you don't know that the wife of the editor of the *Herald Tribune* has a thing or two to say about the *Herald Tribune's* music, don't ever admit it). The circumstance that Newman has gone on writing his articles for the *London Sunday Times*, just as if he had never left his comfortable abode at Tadworth, is, of course, supremely irrelevant.

And then, there's Herbert Peyser, who has been writing about music for the New York *Times* from various continental capitals. He wearied of long stays in the cellar in Paris and took ship to Manhattan where air raid warnings are not part of the daily hullabaloo. The mere sight of Herb (he was once the star reviewer of *MUSICAL AMERICA*, you know) started tongues clacking like threshing machines. But I happen to

know that H.F.P.'s one real interest is to get back to Europe as soon as the nations get through musing up the musical map.

* * *

Also floating in the ambient was a name to be taken two ways. There is, as you know, the eminent librarian and musicologist, Carleton Sprague Smith. There is also the scribe who writes music for *Esquire*, Carleton Smith. They are anything but one and the same man. But the only way I can see for them to avoid getting in each other's hair is for one of them to become Schmidt, or Smythe, or Smigly-Ridz. In one of your last issues, Mr. Editor, one of your erudite copy readers proceeded to insert Sprague in the name when he read in a piece of copy that Carleton Smith had made an address somewhere in the mid-west. Perhaps he thought that speech-making belongs exclusively to musicology. But he was wrong. It was the *Esquire* scribe who provided the elocution.

Maybe there wasn't reason for choleric thoughts in the neighborhood of the Forty-second Street Library if anyone called that news squib to the Dr.'s attention! I have heard that the managing editor—or some such nabob on the "Trib"—was not at all communicative when some one attempted to find out whether "Mr. Smith"—which one is not clear—was really in line for the job. He is even reported to have asked: "Who's Smith?" But of course it may be that what he said was "Which Smith?" Managing editors can't be expected to think of musicologists and such, whenever they hear the name Smith—particularly if it isn't musicologists they are supposed to think of. But magazine writers, or what have you?

* * *

Although he promised not to point a moral to this anecdote, I'm afraid that John Barbirolli couldn't resist it when it came to the point, but the moral was so apt that his audience forgave him. The occasion was the opening luncheon of the Philharmonic-Symphony League, and as usual, the conductor "said a few words." His story was this:

During the last war, he met the major of his regiment while they were both on a short furlough, and each discovered the musical propensities of the other. The major played the viola; Barbirolli was a cellist. And they thought it would be fine if they could ferret out a couple of violinists and make some quartet music. Two other privates (Mr. Barbirolli's rank) were duly discovered, and the four men got together in a little room somewhere near the front to entice the muse. They found to their dismay that the only music they had was the 'Emperor' Quartet of Haydn, that beautiful work which contains the melody used for the Austrian hymn and also for 'Deutschland über Alles!'

So, in trepidation lest the regiment learn that a major and three privates in the British Army were playing music that was at least subversive, not to say disloyal, they put on mutes, stuffed the doors with towels and proceeded cautiously to their music making.

"For two hours, all nationality and strife and bitterness were forgotten," said Mr. Barbirolli, "and only music remained."

The moral is perfectly clear, don't you think? But, I regret to add, the war went on!

* * *

I feel somewhat plaintive over the undeserved fate that music suffers still at the hands of some movie and radio producers. Even in these enlightened times, the most glaring mistakes get

through the accuracy checkers, and it seems as if the great wealth of technical advice expended on almost every other branch of activity and history used in these two mediums is carelessly dispensed with when some musical fact is at stake. I thought it would be im-

producer of an otherwise admirable set of dramatic yarns! Can't he and the other producers check their musical facts even if the script writers don't know any better?

* * *

I heard a strange Paderewski story

SCHERZANDO SKETCHES

By George Hager

No. 72



"But we're going to grand opera, not a pop concert!"

possible today for people of some culture (if I may be allowed the flattery) to "get by" with mistakes similar to that of the Kansas sage, William Allen White, who about fifteen years ago wrote in the *Emporia Gazette* a syrupy tribute to good cooking and compared the ability to toss off a batch of succulent pancakes favorably with the genius needed to create Chopin's "symphonies". But two similar bobbles have come to hand in recent weeks.

One of my imps told me that he was irritated almost to the point of throwing something at the screen when he saw the film 'Intermezzo', in which Leslie Howard plays the part of a violinist (with Toscha Seidel doing the actual fiddling for the dubbing in). Mr. Howard is attracted to his lady friend, it seems, by her gifts as a pianist, and they team up for a couple of *intime* recitals. And what do they play together, à la sonata? The Grieg Piano Concerto, if you please!

Then one night I was lured into listening to a popular detective story program and heard something equally fantastic. The story concerned an old man who had threatened to disinherit his three worthless children and got murdered for his pains. His name was March, and before he died, he dragged the dagger out of his chest and scratched the word "March" with its point on his desk. The detective, speculating about the clue which apparently led to one of the three children, hit upon this ingenious explanation to pin the guilt on one son's wife, who was a famous concert pianist.

"March might mean a funeral march," he explained. And went on to say that the lady was noted for her interpretation of two works which contained funeral marches, the Beethoven Sonata in A Flat, Op. 26 (true enough) and the Beethoven 'Eroica' Symphony! I am wondering what would happen to the symphony orchestras if pianists got to be famous for their single-handed execution (that's the word) of entire symphonies. Fie on George Zachary, the

the other evening. He was due to play in Rochester, and on the evening of the concert, announced to all and sundry in his entourage that he just didn't want to go on. After much persuasion, he did go on and played the first half of the program in a state of dreamy abstraction. When he came back to his dressing room, he looked around him as if he were just waking up and said wonderingly: "Why there is a concert tonight, isn't there?"

* * *

If you were to conduct a performance of one of your own compositions in New York, would you forget all about it? Probably not, but then (unless I am misinformed) you are not Rachmaninoff. Recently the enterprising Bill King of the New York *Sun* (William G. is the full name, and, as you know, he's the music editor) had an interview with the solemn Muscovite, in which Mr. Rachmaninoff said that a forthcoming appearance with the Philadelphia Orchestra would be the first ever made by him as a conductor in New York. The orchestra management took his word for it, and in its press releases emphasized the same assumed fact. But by and by the *Sun* music editor came upon the late W. J. Henderson's review of a concert given by the Russian Symphony Orchestra on Jan. 27, 1911. That review showed that Mr. Rachmaninoff had figured as composer, pianist and conductor. What he conducted was his tone-poem, 'The Isle of the Dead', then new to New York. Modest Altschuler looked after the remainder of the program. Incidentally, Henderson panned the Second Piano Concerto. But he praised Rachmaninoff's conducting, writing that "the orchestra has seldom been heard to such good advantage." How could even a Rachmaninoff contrive to forget that, murmurs your

Mephisto

BALLET Russe GIVES NOVELTIES IN NEW YORK

Massine's Company Presents 'Devil's Holiday', 'Capriccio Espagnol', 'Rouge et Noir' to Shostakovich Symphony and 'Igorouchka' as First Week's New Works

AFTER a desperate scramble to get the company together on this side of the ocean, most of the members arriving only on the day of the opening, the Ballet Russe de Monte Carlo launched its New York season in the Metropolitan Opera House on the evening of Oct. 26 with its accustomed éclat, a tremendous feat under the trying circumstances. The audience was the usual brilliant international assemblage and provided as much of a show as the stage. Even a premiere was essayed, with commendable results.

The novelty, 'Devil's Holiday', is set to music by Paganini as arranged by Tommasini, and much is made of 'La Chasse', 'Moto Perpetuo' and elaborate variations on the theme from 'The Carnival of Venice'. Concerning the havoc which His Satanic Majesty's whims can produce in human society, the choreography is by Frederick Ashton, remembered for his clever work in the Stein-Thomson 'Four Saints in Three Acts', and bears an unmistakable stamp of freshness and originality. The costumes and particularly the sets by Eugene Berman were diverting enough to distract some attention from the dancers. Although there was some excellent dancing by Alexandra Danilova, Frederic Franklin and Marc Platoff in the principal roles, the ensemble showed traces of raggedness.

Classicism opened the evening, the Tchaikovsky 'Lac des Cygnes' giving an opportunity to Alicia Markova to display once again her effortless lightness and limpidity of line. Andre Eglevsky, an addition to the company this season, is a dancer of many gifts, among them a fine elevation and crisp style. Roland Guerard, who had the third important role, gains in expertness with every season.

The entrance of Leonide Massine in 'Gaité Parisienne', the last number on the program, was the signal for an ovation, and the artistic director of the company once more delighted with his role in the fanciful ballet of his own design. Mia Slavenska was the captivating glove-seller and Mr. Franklin her devoted baron. The orchestra was conducted throughout the evening by Efrem Kurtz, who came to the stage to share the applause with the dancers.

A second novelty took its place in the repertoire the next night, along with the familiar 'Les Sylphides' and 'Spectre de la Rose' and a repetition of 'Devil's Holiday'. This was 'Capriccio Espagnol', with choreography by Massine and Argentinia for the well known music by Rimsky-Korsakoff, a lively exposition of a Spanish scene using typical dances and winding up in a fast and furious whirl of color and movement. Massine's own dancing, elegant and fiery, was the highlight of the performance. Applause was also ready for Miles Slavenska and Danilova and Mr. Eglevsky, the other principals. Mariano Andreu designed the set and costumes.

Shostakovich Work Set Abstractly

Another "abstract" ballet to be added to Massine's collection is 'Rouge et Noir', which was seen the third evening. Using Shostakovich's First Symphony, Massine has created another "pattern" symphony, slightly confused and obscure as these delvings into destiny are apt to be. One of its virtues was the presentation of Markova as the mistress of a style apart from the classical, and indeed, it was her mag-



Alexandra Danilova in 'Devil's Holiday'



Alicia Markova in 'Rouge et Noir.' The Costume Was Designed by Matisse

nificent dancing upon which most of the attention could be focussed. Another highlight was the starkly simple set by Matisse, an affair of tall, fantastic, unbroken arches brilliantly colored in the blue, yellow, red, white and black which also marked the costumes of various groups of the ensembles. "Costumes by Matisse" the program read, but it should have been "Costume", for there was but a single pattern, tights of various colors. Sharing honors with Markova were Messrs. Guerard, Franklin and Platoff. The Shostakovich music proved to be surprisingly good ballet material.

Other ballets of the evening were the Schumann 'Carnival', in which Nini Theilade, who had been previously seen in 'Spectre de la Rose', was one of the principals. Taking her role over for the Weber ballet, which also was given on this program, was Nathalie Krassovska. The evening ended with a repetition of 'Capriccio Espagnol'.

Saturday's matinee brought a revival of Massine's 'Boutique Fantasque' in a new production, in company with 'Lac des



Mia Slavenska and Leonide Massine in 'Capriccio Espagnol'

Cygnés' and the colorful 'Prince Igor'. The only ballet on Sunday evening not previously seen this season was 'The Afternoon of a Faun', in which George Zoritch portrayed the Faun.

A new assistant conductor, Franz Allers, made his debut on the second evening, conducting two works, and re-appeared several times during the week. F. Q. E.

A Fokine Fantasy Presented

Fokine's delightful little one-act ballet, 'Igorouchka' (The Russian Toy), set to Rimsky-Korsakoff's Fantasy on Russian Themes, Op. 33, presented on Oct. 31, was the fourth novelty of the season. Danilova and Nicholas Beresoff danced the roles of the goose-girl and her peasant swain with buoyant stylization in keeping with the excellent set and costumes by Nathalie Gontcharova. This ten-minute fantasy deals with a farmer lad, repulsed by a goose-girl, who throws himself into a well, whereupon she faints. He is revived by three of her friends and wins a toy bride

and a flock of wooden geese. Unpretentious though it is, 'Igorouchka' remains a delicate masterpiece, representative of Fokine's robust humor and imaginative charm. Repetitions of 'Carnival', 'Devil's Holiday' and 'Prince Igor' completed the colorful program.

On the following night the season's first 'Petrouchka' was seen. That it was a rather uninspired performance was hardly due to Danilova or to Massine, both of whom danced with their accustomed brilliance. Massine is at his excellent best in Fokine's choreography. Unfortunately the orchestra muddled through Stravinsky's greatest ballet score and the ensemble was so static that the effect of the great, throbbing, jostling crowd music was all but lost. Eglevsky was not the ideal embodiment of the Blackamoor. However, Massine's hauntingly pathetic characterization, and Danilova's exquisite lightness were sufficient to recall the authentic flavor of the work. The evening's bill also listed 'Les Sylphides' and 'Gaité Parisienne'. K.

PLATOFF DON COSSACKS TO MAKE AMERICAN TOUR

Czechoslovakian Chorus to Fill Dates of Canceled Tour Scheduled by Mozart Boys Choir

General Platoff's Don Cossack Chorus, an ensemble of twenty-five male singers, of whom several are dancers, which made a successful American debut at the San Francisco Fair, has just been signed for a tour of the country by the Metropolitan Musical Bureau. The troupe, which was organized in Czechoslovakia in 1926, will fill the dates of the Mozart Boys' Choir, whose tour has been canceled.

Under Nicholas Kostrukoff, this choir has been heard in many parts of the world and came to the San Francisco Fair after a year's tour of India, Malaya and the East Indies.

The late Thomas Masaryk, president of Czechoslovakia, and his successor, Edward Benes, were the sponsors of the choir, which takes its name from a nineteenth century Cossack general who was an enthusiastic choral music patron. In addition to the traditional repertoire of liturgical music and folk and soldier songs, dancing plays an integral part of the program of the Platoff Cossacks,

who introduce the sword dances of the Caucasus, as well as other native steps.

Olin Downes to Give Illustrated Music Talks

Olin Downes will give four illustrated music talks at the Junior League Clubhouse, in New York, on the mornings of Nov. 22, Dec. 13, Jan. 17 and Feb. 14. Lawrence Tibbett will be the soloist on Nov. 22, in a program of unfamiliar Russian songs and excerpts from the operatic repertoire. Erich Leinsdorf will assist as pianist at the second and third lectures, which will treat of the 'Nibelungen Ring'. Albert Spalding, Harold Bauer and Gaspar Cassado will assist at the final program, in which Mr. Downes will discuss trio literature. The series is presented by the music committee of the New York Junior League, Mrs. Alexander McLanahan, chairman.

Spalding to Give Premiere of Own Sonata at Carnegie

Albert Spalding will play his new Sonata in E Minor for the first time at his recital in Carnegie Hall on Nov. 20. The new work is for violin alone. Mr. Spalding will open his new season in Washington, D. C., on Nov. 14 as soloist with the National Symphony.



Devi Dja and Her Bali and Java Dancers in a Court Dance of Java; Gamelan Players at the Left



Devi Dja in 'The Temptation of Buddha'

Devi Dja Dancers in New York Debut

TO the curious occidental the dance program presented by the Bali and Java Dancers with Devi Dja at the Guild Theatre, beginning of Oct. 27, was both instructive and stimulating. The supple virtuosity of Miss Dja, her undulous grace, clean style and charming personality afforded the major pleasure of the evening. The native gamelan orchestra, accenting a crisp, clear line against pulsing rhythms, was only secondary to the chief dancer in interest. The music, much of it built upon a five tone scale, was fascinating to the western ear. Sometimes in view during the performance, but more often concealed behind the wings, were the gambang, or xylophone; the angklung, or wooden clappers; the rehab, or Javanese violin (a two-stringed affair sup-

posed to be of Arabic or Persian origin); metal disks, gongs, drums and other pulsatile devices of the gamelan orchestra.

The solo dancing of Miss Dja in 'Garuda', a Balinese bird dance, and her collaboration with Devi Wani in 'Maiden's Dream' were altogether delightful. The performance of 'Pangkor', Javanese Court Dance, with its grace and purity of style, was a truly memorable revelation. The ensemble dancing in the latter work was a realization of the mystic aura associated with the natives of the Dutch East Indies. The free stride, delicate gestures of strange significance and complete domination of every muscle were bewildering and enchanting. Movement, beginning with the toes, wrists, ankles or neck, flowed through the

bodies of the dancers without apparent effort. It was in this dance that Miss Dja achieved her greatest success, both as solo dancer and ensemble director.

It cannot be said that all of the dances were traditional or indigenous to the East Indies except in fundamental style. Nor was Miss Dja, the choreographer, equal to Miss Dja, the dancer. Concessions to western showmanship alloyed the authentic simplicity in such ballet creations as 'The Temptation of Buddha' and 'Dance of Exorcism'.

An Exciting Fighting Dance

Of the dancers, numbering fifteen, the men were perhaps a little more exacting in their performance than the women. A

Exotic Dances from Java,
Bali and Sumatra Delight
Audience — Gamelan Or-
chestra Accompanies

Sumatran fighting dance was exciting in its tense control; a Balinese dagger dance, by Pankji M'loekka, and a Papuan spear dance, by Daing Kalang, were successful solos. There were also two interesting, if not particularly distinguished excerpts from the eternal Javanese saga, 'Wajang-Wong'. The 'Moonlight Serenaders', a singing act which suggested Hawaii quite as much as the Malay Straits, was a greater concession to western audiences than seemed necessary.

Costumes and settings were, if anything, over-elaborate; the spirit of the troupe was undeniable. Miss Dja, however, remained the shining luminary of the company, which is welcomed as a valuable addition to America's dance field. K.

TORONTO PROMENADE CONCERTS CONCLUDE

Records Show That More Than 150,000 Attended Series—
Noted Soloists Appear

TORONTO, Nov. 5.—Amidst war-time conditions the Toronto Promenade Symphony, Reginald Stewart, conductor, presented the closing program of its sixth season. Twenty-four weekly programs have been given during the present season, and box-office records reveal that over 150,000 persons attended. The final concert on Oct. 12 drew a record attendance of over 7,800 persons.

The present season has been notable because of the presence of distinguished artists. Among those appearing during the closing weeks with the orchestra were James Melton and Jan Peerce, tenors; Jessica Dragonette, soprano; Patricia Bowman, and Maria Gambarelli, premiere danseuse of the Metropolitan Opera, dancers; Marcel Hubert, cellist, and the duo-pianists, Macolm and Godden. Other guest artists who appeared were Efreim Zimbalist, Mishel Piastro, Rosa Tentoni and the Toronto Bach Choir. Guest conductors were Sir Adrian Boult, Hans Kindler and Rudolph Ganz.

Mr. Stewart, who is the founder and conductor of the concerts, showed wisdom in building his programs. The audiences revealed keen appreciation of symphonies by Beethoven, Mozart, Brahms, Tchaikovsky and Sibelius and of music by Wagner, Chopin, Schubert and Bach. In addition there has been a generous inclusion of works by contemporary composers. The Promenade Symphony

is now established as one of the major musical enterprises of Toronto and its concerts are broadcast over a nationwide network by the CBC.

ROBERT H. ROBERTS

Ballet Theatre Engages New Members

The Ballet Theatre has engaged Anton Dolin, a former associate of Diaghileff and head of the Dolin-Markova Ballet. He will dance the principal classic roles in the forthcoming repertoire of the Ballet Theatre, which opens in January. Mr. Dolin will also stage a ballet to music by Raymond Scott. Nana Collner, formerly of the De Basil Ballet Russe and the Bloom Ballets de Monte Carlo, has also joined the company. Mrs. Walter Toscanini, daughter-in-law of the conductor, and premiere ballerina of La Scala in Milan, has been engaged as a member of the teaching staff, which also included Alexander Gavrilloff, formerly of the Diaghileff Ballet Russe; Giulietta Mendez, and Agnes de Mille. Antal Dorati has been engaged as one of the conductors.

Bali Dancers Begin Road Tour

Following their New York debut with a crowded house at every performance in the Guild Theatre, the Bali and Java Dancers opened their road tour on Nov. 1 in the Academy of Music in Brooklyn before another capacity audience. The troupe played two days, Nov. 3 and 4, in Philadelphia. Other cities in the tour are: Lancaster, Williamsport, Allentown, Cleveland, Pittsburgh, Louisville, Cincinnati, Milwaukee, Chicago, Stillwater, Tulsa, Lawrence, Kansas City, Omaha, Denver, Boise, Portland, Tacoma, Seattle, Eugene, San Francisco, Reno and Cheyenne. Hundreds were turned away at the final two per-

formances in New York and a return engagement is now being planned.

WILLIAM SCHUMAN WINS NEW COMPOSER'S AWARD

Town Hall and League of Composers Commission Work to Be Heard During Season

William Schuman is the first recipient of the new award in composition offered under the joint auspices of the Town Hall and the League of Composers. The choice was made by a committee composed of Aaron Copland, Mrs. Theodore Steinway, Olga Samaroff Stokowski and Randall Thompson.

Mr. Schuman has been commissioned to write a composition for solo performer, or a chamber music work, suitable for performance in Town Hall, and he will receive a check for \$200 which has been donated by the League of Composers. The original manuscript is to be finished in time for performance during the current season and will be offered for a first hearing to an artist, or a group of artists, who are scheduled to appear in Town Hall during the season, for inclusion in their performance.

Believing that the most important works result from commissions rather than competitions, the selection committee decided to select a young composer whose work thus far merited further encouragement. Mr. Schuman was born in New York in 1910, studied at Columbia University and later abroad. He is now on the faculty of Sarah Lawrence College. His works have been played in New York and in Austria. He is at present a holder of a Guggenheim Fellowship.

JOOSS BALLET TO MAKE AMERICAN TOUR IN 1940

After Year's Absence Company Will Return from London to Give Two Dance Novelties

The Jooss Ballet is in Ireland and will sail for America in mid-December on a Dutch or American steamer, according to word received by the Columbia Concerts Corporation, American managers of the company. The ballet is scheduled to begin its fourth tour of this country in January.

Despite the general blackout and transportation difficulties, the ballet was able to complete its scheduled English engagements before crossing to Ireland for its first tour of that country.

The company is intact, although there have been some changes since its last visit two years ago. The company took a sabbatical last season to prepare several new productions at Dartington Hall, Devon, England, its headquarters since Kurt Jooss, the director, removed his activities to that country.

Two novelties announced for the American tour are: 'Chronica', a dance drama in three acts, with choreography by Jooss, costumes by Dimitri Bouchene and music by Berthold Goldschmidt, and 'Spring Tale', described as "an amusing and romantic fairy tale" with choreography by Jooss and Aino Siimola, costumes by Hein Heckroth, and music by F. A. Cohen.

The ballet will open its tour at Wilkes-Barre, Pa., on Jan. 4, and will visit cities on the eastern seaboard in January, including its first trip to Havana.

ORCHESTRAS: New Castelnuovo-Tedesco Works Given by Philharmonic

LOCAL orchestras held the New York field in the fortnight. John Barbirolli conducted an all-Wagner concert with Helen Traubel as soloists in the 'Immolation' scene from 'Götterdämmerung', paying tribute to the late Lawrence Gilman. Josef and Rosina Lhevinne were soloists in Mozart's Concerto for Two Pianos and Orchestra (K. 242) at three other concerts. Mario Castelnuovo-Tedesco made his American debut in the world premiere of his Second Piano Concerto with Mr. Barbirolli conducting. Arturo Toscanini began his Beethoven cycle with the NBC Symphony; a week earlier he included the Brahms Double Concerto in his pro-

gram with Mischa Mischakoff, first violin, and Frank Miller, first 'cello of the orchestra, as soloists, the local premiere of George Templeton Strong's suite, 'Night', and the 'Good Friday Spell' from Wagner's 'Parsifal' in memory of Lawrence Gilman.

Barbirolli Conducts Two Ravel Suites

New York Philharmonic-Symphony; John Barbirolli, conductor. Carnegie Hall, Oct. 19, evening:

Overture to 'Euryanthe'.....Weber
'Daphnis et Chloé' (Suites I and II)....Ravel
Symphony in A, No. 7, Op. 92.....Beethoven

Interest at this concert centered upon the two suites from 'Daphnis et Chloé', played for the first time by the orchestra as a unit. While it cannot be denied that the second suite is far more brilliant and interesting as concert music than the first, Mr. Barbirolli is quite right in his argument that the first one should not be so neglected by conductors as it has been, and that it is too short to be effective if played alone. Nothing in the second suite is more enchanting than the opening measures of the first, in which the composer has caught the whispers of the night with uncanny skill. The orchestra played this music with resplendent tone and power, and Mr. Barbirolli gave it a gorgeous, if not very subtle, treatment. This may not be the best Ravel, but it is still exquisite music, a reminder of the fabulous days of those Diaghileff Ballets Russes which have become a legend in less than a generation.

The concert opened in an entirely different mood with a roistering performance of Weber's 'Euryanthe' Overture, which could stand a vacation one of these days. It was extremely interesting to observe the difference between the glittering and intellectualized voluptuousness of Ravel's score and the headlong exuberance of Beethoven's Seventh Symphony. The one is conceived entirely in dance terms, so that one actually sees the figures in one's imagination, whereas the other is complete in itself, and can only lose by being forced into another medium. The orchestra gave a stirring, though hard-driven and occasionally muddy, performance of the symphony. The audience was cordial throughout the evening.

Wagner Program, with Traubel as Soloist, Honors Critic

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Helen Traubel, soprano. Carnegie Hall, Oct. 22, afternoon. All-Wagner program:

Overture to 'Tannhäuser'; Good Friday Spell from 'Parsifal'; Excerpts from 'Die Meistersinger', Act III; Siegfried's Rhine Journey; Funeral Music and Immolation Scene from 'Götterdämmerung'.

The second part of this program, devoted to music from 'Götterdämmerung', was played in memory of Lawrence Gilman. This was a fitting and moving tribute to one who habitually wrote about the music of Wagner with eloquence and profound insight—and who was regarded as in the forefront of modern Wagner scholars.

Miss Traubel's singing of the Immolation was something of a revelation. It had power, poise, a generally beautiful quality of tone and the emotional impact of the drama itself. Some of her higher notes had a knife-like edge, rather than the rounded brilliance that could have been desired, but in much of its detail, as well as in its total effect, this was singing little short of magnificent.

The orchestra responded to Mr. Barbirolli's energetic beat with much stirring playing, some of it driven a little too far in volume. Serious artistic questions are raised by the prevailing "synthesis" fashion, of which Wagner is the chief sufferer. The 'Meistersinger' excerpts of this program were telescoped in a manner to suggest the old-fashioned potpourri. There was plenty of applause, with a virtual ovation for Miss Traubel.



Mario Castelnuovo-Tedesco

Toscanini Honors Memory of Lawrence Gilman

NBC Symphony Orchestra, Arturo Toscanini, conductor. Studio 8-H, Radio City, Oct. 21, evening:

Classical SymphonyProkofieff
Double ConcertoBrahms
Soloists, Mischa Mischakoff, violin, and
Frank Miller, cello
Symphonic Suite, 'Night'.....Templeton Strong
Good Friday Spell from 'Parsifal'.....Wagner
Overture to 'Die Meistersinger'.....Wagner

Mr. Toscanini conducted the Good Friday Spell in honor of the late Lawrence Gilman, critic, author and program annotator. The performance was one of great beauty—no new thing in the Toscanini record of 'Parsifal' performances. Vastly stimulating was the playing of the 'Meistersinger' overture—again an old story at Toscanini concerts. The Prokofieff work was crisply and delightfully projected, sans the irony that some conductors find in it. There was no lack of affection in the performance of the double concerto, but the solo parts could have been better in tone and technical details.

Templeton Strong, the composer of 'Night'—of vintage 1913—may have heard the broadcast in Switzerland. If so, he must have felt that his music could scarcely have been better played. This was a first New York performance. Its four sections, 'At Sunset', 'Peasants' Battle March', 'In an Old Forest' and 'The Awakening of Forest Spirits', have mood and atmosphere, without escaping the tag of being derivative. There are ghosts of Wagner, Dukas, Strauss and others, but the work is well integrated.

The Lhevinnes Play Unfamiliar Mozart with the Philharmonic

New York Philharmonic-Symphony, John Barbirolli, conductor. Assisting artists: Josef and Rosina Lhevinne, duopianists. Carnegie Hall, Oct. 26, evening:

Overture, 'Portsmouth Point'.....William Walton
Concerto in F (K. 242).....Mozart
Adagio from Symphony No. 5.....Mahler
'La Mer'Debussy

The concert was ushered in with a whiff of sea air in the boisterous overture by William Walton. It is all forthright, robust music, which poses no problem, and its first performance at a Philharmonic-Symphony concert was duly forthright and robust.

The Mozart concerto played by Mr. and Mrs. Lhevinne could also claim qualification as a novelty. Written originally for three pianos and adapted later by the composer for two solo instruments, with orchestra, it has been obscured heretofore by the work in E Flat in the same category. It can scarcely be claimed that, as a whole, it is by any means the equal musically of

the E Flat work, albeit the Adagio is entitled to rank among the loveliest of Mozart's slow movements. The composer specifically wrote out the cadenzas for the first and second movements, which would have had special interest for the listeners on this occasion, but the cadenzas that were used had been written by Josef Wagner, in rather laborious adaptation of the Mozart style. For some reason or other, the performance of the piano parts was not altogether representative of Mr. and Mrs. Lhevinne's usual high ensemble standard.



Josef and Rosina Lhevinne

either as regards adjustment of tonal balance or unified interpretative design, but the audience was manifestly grateful for the opportunity to hear the unfamiliar work.

The orchestra's best playing of the evening was done in the Adagietto from Mahler's Fifth Symphony, of formidable proportions, an extended movement of long-breathed, soaring phrases, not always free from sentimentality and not altogether innocent of Wagnerian influence. The colorful projection of the Debussy triptych that followed, evoked a warm demonstration of applause.

Philharmonic Introduces New Concerto by Castelnuovo-Tedesco

New York Philharmonic-Symphony, John Barbirolli, conductor; assisting artist, Mario Castelnuovo-Tedesco, composer-pianist. Carnegie Hall, Nov. 2, evening:

Introduction and Allegro for Strings, Op. 47.....Elgar
Concerto for Piano and Orchestra, No. 2.....Castelnuovo-Tedesco
(First time)
Overture to 'Twelfth Night'.....Castelnuovo-Tedesco
(First time in America)
Overture-Fantasy, 'Romeo and Juliet'.....Tchaikovsky

With the world premiere of Mario Castelnuovo-Tedesco's Second Piano Concerto and the first performance in America of the same composer's 'Twelfth Night' Overture, to say nothing of presenting the composer in the role of pianist also, the Philharmonic paid tribute to modern musical Italy with this program. The two new works were awaited by the large audience with the greatest interest but Mr. Barbirolli and his men won an initial triumph with a finely gauged performance of the Elgar Introduction and Allegro sensitively molded in the Introduction and full-blooded and vital in the succeeding section with the Messrs. Piastra, Barozzi, Kurthy and Schuster as

(Continued on page 32)

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CZECHS STRESS NATIONAL HERITAGE AS SEASON BEGINS

Opera Moves to Variety Theater in Karlin, Opening with 'The Bartered Bride', Conducted by Talich—Nedbal Ballet, Based on Fairy Tales, Given

By H. H. STUCKENSCHMIDT

PRAGUE, Oct. 27.

WITH the return of Prague's old Ständetheater to German possession Czech Opera in Prague was confronted with a new situation. The newly planned opera house, with a capacity of 3,000 seats, will not be completed before 1942, and the old National Theater on the Moldau river does not suffice for a mixed repertoire (opera, drama, ballet) of two ensembles. It was agreed therefore to adopt the large Variety Theater in Karlin as a provisional stage for performances which, up to now, had been given in the Ständetheater. This attempt proved entirely successful. The building has a spacious stage and the interior has been restored. The capacity is over 1,400, much more than that of the Ständetheater. An enlargement of the orchestra room and some improvements in acoustics have made the theater suitable for the requirements of modern performance.

In spite of darkened streets (it was a few days after the beginning of the war in Poland), the opening performance drew a capacity audience. It brought Smetana's 'The Bartered Bride', with an excellent cast and with Václav Talich at the conductor's desk. The genuinely national character of the immortal work found consummate expression. The cast was led by Ota Horáková in the title role, Jindřich Blažíček as Hans, Oldřich Kovar as Wenzel and Vilém Zitek as Kecal.

Nedbal Score Has Charm

Some days after, a ballet performance in the same theater, Oskar Nedbal's 'From Fairy Tale to Fairy Tale' combined four of the most famous European "Märchen" within its framework. Grandma tells her children the stories of Princess Golden Hair, the Frog-King, the Brave Tailor in the Devil's Castle, the Sleeping Beauty and a typical Czech story, with animals, dwarfs and living mushrooms. A charming moment was the procession of the twelve months in front of the Castle of the Sleeping Beauty, symbolizing the course of time. Nedbal's score, as everything this splendid Bohemian fiddler has written, is nearer to light opera than to serious art. But it has color, rhythm and form. And above all it is eminently danceable. The somewhat conventional, yet expert, choreography was by August Berger, formerly of the Metropolitan Opera. Zdenka Zabylová led the corps de ballet with her exquisite technical skill.

As the first important novelty Talich conducted Smetana's 'Two Widows' in the National Theater. The opera was written in 1874. Smetana, partly for personal taste, partly to meet the reproach of being a Wagnerite, wanted to write a buffa in the style of the Opéra Comique. He found the story in Félicien Maleville's comedy 'Les deux veuves'; E. F. Züngl translated it into Czech. The dissimilar cousins Caroline and Agnes, both widows, live alone. Caroline is gay, pleasure-seeking, ready for adventures; Agnes mourns for her husband. The landowner Ladislav

Podhajsky adores Agnes. To be nearer to her, he has himself arrested as a poacher. Caroline improvises a law-court with Agnes. The verdict is half-a-day's confinement in the castle of the two widows. Agnes is shocked at her frivolity. Caroline, by some small women's tricks, rouses jealousy in Agnes and thus kindles the flame of her love.



Ota Horáková in 'The Bartered Bride'

The end is a harvest festival with the gay bethothal of Agnes and Ladislav. As rustic contrast to this aristocratic atmosphere, Smetana added a couple of young peasants who, however, are without influence on the action.

Music Unmistakably Czech

The music for this simple story is most lively in spirit. Crotchets and quavers of Rossinian lightness run through the overture. In the parlados, the laughing terzettos, the coquettish arias of Caroline, the artistic aim is apparent. The melodic beauties of the second act culminate in Agnes's mono-



Václav Talich

logue. But Smetana's national genius adds to this lightness traits of such unmistakable Czech character that we did not need the gracious polka to identify the geographical origin of the masterpiece.

The performance under Talich was a miracle of precision and sonority. Ota Horáková as Caroline revealed a rare coloratura technique, particularly in the A Major duet in the second act. Beside her, Marie Podvalova as Agnes, is the darker, more dramatic partner. Jindřich Baziček, tenor, was in good voice. Luděk Mandaus, Oldřich Kovar and Marie Budiková sang the minor roles. The rather plain and sober settings were by František Kysela. Ferdinand Pujman was regisseur and Joe Jenčík, maitre de ballet.

German Art Season Opens

The German Theater in Prague will be restricted to plays in the Ständetheater. Oskar Walleck, formerly Generalintendant of the Munich State Theater, will start with

Smetana's Neglected Opera, 'The Two Widows', Is First Novelty Performed — Czech Philharmony Begins Cycle Under Talich, Kubelik and Sejna

operatic performances not earlier than next Fall, but meanwhile in the Ständetheater there will be regular concerts of the Sudetendeutsche Philharmoniker. As the initial evening of the German art season, Hermann Abendroth of Leipzig conducted in the Smetana Hall a program including Beethoven's Violin Concerto, the 'Meistersinger' Overture and Brahms's C Minor Symphony. Georg Kulenkampff, the soloist, played with splendid virtuosity while Herr Abendroth inspired the orchestra to splendid achievements.

In the same hall the Czech Philharmony has begun its cycles of concerts. Beside Talich, the highly gifted Rafael Kubelik and Karel Sejna alternate at the desk. Talich began with Smetana's 'Má Vlast' ('My Country') and Dvořák's 'Slavonic Dances', both acclaimed with frantic enthusiasm. Kubelik followed with a Suk-Dvořák program, and Talich then offered a concert of Czech music from the eighteenth to the twentieth century, which included Bohuslav Martinů's 'Three Ricercari' for chamber orchestra and two pianos. The highly gifted Czech composer in this work abandons his native traditions and strives after a post-Stravinsky classicism.

As is done every year, the Czech state prizes were distributed this October. In music the winners are Jan Kubelik, for his performance of the Dvořák Concerto; Jaroslav Křička, for a chamber piece; E. F. Burian, for his score for the film 'Věra Lukašová'; and Marie Podvalová, young soprano of the National Theater, for her singing of Smetana's 'Libuše'. Jan Kubelik, violinist, will celebrate this Fall the fortieth anniversary of his debut, playing a cycle of five recitals.

The Přítomnost, society for modern music, began its season with a concert of new Czech chamber music by Jan Hanuš, Jindřich Hybler, Jaroslav Krombholc, Josef Michl, Václav Dobias, and Oldřich Kredba. There are also scheduled Stravinsky Prokofieff, Václav Stěpán, Otakar Ostrčil and Jaroslav Křička concert. Special evenings will be devoted to Yugoslavian, South American and quarter-tone music.

LOS ANGELES NAMES GUESTS TO CONDUCT

Walter, Stokowski and Coates to Divide Season—List of Soloists Issued

LOS ANGELES, Nov. 5.—The Los Angeles Philharmonic will inaugurate a sixteen weeks' season on Nov. 29. In the absence of the regular conductor, Otto Klemperer, three guest conductors will appear, beginning with Bruno Walter, who will lead two pairs of concerts before Christmas. Mr. Walter will arrive in California shortly, and it is expected that he will take up permanent residence. Leopold Stokowski follows with three pairs of concerts: Jan. 25 and 26; Feb. 8 and 9, and Feb. 22 and 23. Albert Coates, now in the Southland, will conduct the three remaining pairs in the series.

Orchestra to Play in Hollywood

Another change that has been decided upon, and one which it is hoped will bring new interest to the organization, is the shifting of locale from the center of Los Angeles to the heart of Hollywood. Although Hollywood has been called a "state of mind" (it is not a separate municipality and there are no boundary

lines), the fact that the Auditorium is being deserted for the more modern Pantages Theater, some eight miles distant and a stone's throw from Radio Center, should focus new attention on the orchestra. All concerts after Jan. 1 will be given in Hollywood.

Thus far the list of soloists is a short one, but impressive, including the names of Fritz Kreisler, Jascha Heifetz, Sergei Rachmaninoff and Josef Hofmann. It is possible that a choral work may be given in conjunction with the Oratorio Society, of which Dr. Richard Lert is conductor.

HAL D. CRAIN

ARTIST SPONSORS AID FEDERATION CONTESTS

La Forge, Mario, Piastro and Lhevinne Will Assist in Arranging Young Artists' Competition

Four artist sponsors, Frank La Forge, Queena Mario, Mishel Piastro and Josef Lhevinne, will help to formulate the details of the Biennial Young Artists' Contests of the National Federation of Music Clubs, to culminate in June, 1941, with the twenty-second biennial convention of the federation in Los Angeles.

Sponsors for student musicians' contests are: Josef Piastro of Los Angeles, violinist; Hans Hess, of the 'cello de-

partment of the Chicago Conservatory of Music; Frank W. Asper, organist at the Mormon Tabernacle in Salt Lake City; Florence Lamont Hinman, director of the Lamont School of Music in Denver, and Barre Hill, head of the voice department of the University of Oklahoma. Hundreds of contestants from the forty-eight states are expected to take part in these contests.

Lily Pons Appears at Golden Gate Exposition

SAN FRANCISCO, Nov. 5.—Lily Pons was guest artist at the Golden Gate International Exposition on Oct. 21 and drew the largest audience for any single Exposition attraction for which an additional sum was charged. André Kostelanetz led an orchestra composed of symphony men, and Henry Woempner played flute obbligatos for many of Miss Pons's arias. The program included the 'Freischütz' Overture, Ravel's 'Bolero', Tchaikovsky's 'Romeo and Juliet' Overture and Rimsky-Korsakoff's Introduction and March from 'Coq d'Or', from March from 'Coq d'Or', from which which Miss Pons sang the 'Hymn to the Sun' and Dell'Acqua's 'Villanelle', the Bell Song from 'Lakmé', the LaForge arrangement of 'Pretty Mocking Bird', 'The Last Rose of Summer' and the 'Blue Danube'. She sang them all charmingly.

M. F.

CONCERTS: Instrumentalists in Debuts—Thomas Begins Series

A GAIN the concert calendar revealed that this is a singer's year. Recitalists included John Charles Thomas, who began a series devoted to the songs of various nations; Mack Harrell, Georgia Graves, Elsa Baklor, Nina Quartin, Joanne de Nault, Grace Leslie, Nemone Balfour, Erica Darbo, Harold Patrick and Elsa Zebranska. Violinists were the second largest group: Efreim Zimbalist continued his sonata series, Fritz Kreisler gave his first local recital of the season, and Rachmael Weinstock, Mara Sebriansky and Willem Noske appeared. Pianists included Rudolph Ganz, Katherine Bacon, continuing her Beethoven series; Irene Rosenberg, an eleven-year-old newcomer, and Isabel and Silvio Scionti in a two-piano recital. The New Friends of Music began their season with a concert by the Budapest Quartet with William Primrose, viola, and Ellen Stone, French horn, as soloists, and the Belgian Piano Quartet made its bow. Vocal groups included the Trapp Family Choir and the Vinaver Chorus.

Rachmael Weinstock Gives Solo Recital

Rachmael Weinstock, violinist; Paul Creston, accompanist. Town Hall, Oct. 18, evening:

Sonata in D Minor, Op. 106.....Brahms
Concerto in A.....Mozart
Sonata in G Minor for violin alone.....Bach
Suite (First Performance).....Paul Creston
Polonaise Brillante in A.....Wieniawski

Mr. Weinstock, familiar to New York concert-goers as former first violinist of the Manhattan String Quartet, gave his first solo recital in Town Hall on this occasion. He played the Brahms sonata with eloquence, a sweet and substantial tone and excellent taste. Especially in the first two movements, the turn of phrase and style gave evidence of sound and sensitive musicianship. Mr. Weinstock played the third movement much too slowly, but gained in energy and momentum in the finale.

In Mozart's A Major Concerto the violinist was more in the vein than in the heroic Brahms sonata. The passage-work of the first movement was fluent, and he played the finale, with its suggestion of "Turkish" music, zestfully. His playing of the Bach sonata had an earnestness and intelligence which brought out its majesty of conception. Mr. Creston's Suite, heard for the first time at this concert, is smoothly written and agreeable. It seemed music which does not pretend to have much to say, but says it with grace and charm. The composer was a competent, if at times not very sympathetic, accompanist. An enthusiastic audience recalled both musicians. S.

Eleven-Year-Old Pianist Makes Debut

Irene Rosenberg, pianist; Town Hall, Oct. 20, evening:

Gavotte and Variations.....Rameau
Prelude and Fugue in F Minor.....Bach
Two Etudes in F Major and A Minor, Op. 104; Rondo Capriccioso.....Mendelssohn
Sonata in C Minor, Op. 13.....Beethoven
Three Preludes: G Major, Op. 28, No. 3; E Minor, Op. 28, No. 4; F Major, Op. 28, No. 23; Four Etudes: F Minor, Op. 25, No. 2; F Minor (from Three Etudes, No. 1); G Sharp Minor, Op. 25, No. 6; C Minor, Op. 25, No. 12.....Chopin
Arabesque, No. 1; 'La Fille aux cheveux de lin'.....Debussy
'Jeu des Ondes'.....Leschetizky
Gavotte in F Sharp Minor.....Prokofiev
Rondo Brilliant.....Weber

Miss Rosenberg, a pianist of eleven years and hailing from Brooklyn, made her debut upon this occasion, revealing, despite a difficult program, a remarkable keyboard talent. Miss Rosenberg possesses a poise and imaginative fervor more than compatible with her years, a delicate sense of phrasing and the ability to shape a long, singing line.

In everything that she attempted, though of necessity she fell short of her goal in some of the works requiring more muscular power than that at her ability to command, she revealed an incisive touch, techni-



Rachmael Weinstock



Irene Rosenberg



Willem Noske



John Charles Thomas



Georgia Graves



Mack Harrell

cal security, and great tonal charm. The Adagio of the Beethoven Sonata and the initial work upon her program, the Rameau Gavotte and Variations, as well as the Mendelssohn Etude, were all delightfully played. Her perspective of the music, in its emotional content was clear and undistorted, and, in addition to her purely technical proficiency, her interpretative powers were markedly promising. The Chopin group of works, though some were too great in scope for an artist of her years to surmount in all respects, was, for the most part, very commendably presented, particularly the F Minor study, whose intricate cross-rhythm was most expertly handled.

The audience, which was of capacity proportions, welcomed the addition to the ranks of young piano prodigies with exceptional enthusiasm, an enthusiasm justified by her performances throughout the evening. W.

Trapp Family Choir Returns

Having received a warm welcome last season at its New York debut, the Trapp Family Choir and its conductor, Dr. Franz Wasner, found a friendly audience awaiting their reappearance in Town Hall on the afternoon of Oct. 21. There was a disarming charm and informality about the concert, and the singing was of high excellence. One could almost believe that one had dropped in to hear the family in their home, so direct was their manner of performance.

The concert began with works by Gregor Aichinger, Palestrina, Monteverdi and Thomas Morley, all of the sixteenth century. The Trapps sang them with admirable clarity, taste and intelligence. The body of tone, though not brilliant, was adequate and it was obvious that they enjoyed singing the motets and madrigals, with the result that their listeners enjoyed hearing them. Too many choral groups sing these masterpieces in a gingerly and dutiful fashion which kills their spirit.

There followed Mozart's motet, 'Ave Verum Corpus', a charming 'Kindersegen' by Dr. Wasner, Brahms's superb ballad of the Hunchbacked Fiddler and a rollicking canon by Mozart. Three works for various ensembles of recorders, viola da gamba and

spinett, the last a setting by Dr. Wasner of 'Wie schön blüht und der Maien' with voices, were one of the most charming surprises of the afternoon. The Blockflöten sounded at times like a Silbermann organ, and two works by Telemann and J. K. F. Fischer were both of high quality. The performers added a delightful Ländler to this group. The program closed with groups of folk songs, Scottish, Swedish, German and Austrian, the last from the Alpine districts. Not only because of its high musical ability, but even more as an example of the revival of music as a family enterprise, the Trapp Choir should carry with it the good wishes of every music lover. For it is in America, now, that families will have time to devote to the treasures of Hausmusik. S.

Dutch Violinist Has American Debut

Willem Noske, violinist; Brooks Smith, accompanist; Town Hall, Oct. 21, evening:

'La Folia'.....Corelli
Sonata in G Minor.....J. S. Bach
Concerto in D Minor.....Wieniawski
Slavonic Dance in E Minor.....Dvorak-Kreisler
'Appassionato'.....Suk
'La Fontaine d'Aretuse'.....Szymanowski
'Danse Espagnole'.....Falla-Kreisler

Mr. Noske, twenty-one years of age, made his American debut upon the occasion of this recital. The violinist has made many appearances abroad, playing in France, Czechoslovakia, Germany, Holland, and in England. Well fortified by his previous experience upon the recital platform he revealed poise and commendable self-assurance. He also displayed a well-developed technique and a tone of good volume, satisfactorily employed in the Bach Sonata for violin alone.

Throughout the evening Mr. Noske appeared to be soundly equipped to meet technical hazards and he further established himself in the graces of his audience by showing considerable aptitude for the interpretative aspects of his art. His touch was secure and his tone of considerable warmth in Corelli's 'La Folia' as well as the romantic Concerto by Wieniawski.

The favorable impression created by the young artist was further buttressed by the vigor and freshness of his playing, which was without a sign of immaturity. The

audience was one of good size and most cordially disposed towards the artist. Brooks Smith's accompaniments were further assets to a recital of more than common interest. W.

John Charles Thomas Begins Recital Series in the Town Hall

John Charles Thomas, baritone; Carroll Hollester, accompanist. French Program, Town Hall, Oct. 22, evening:

Chanson Religieuse.....Riquier
'L'Amour de Moy' (15th Century).....arr. by Tisot
'Chanson à Manger'.....Lemaire
'Bois Epais' from 'Amadis'.....Lully
Air from 'Les Deux Avers'.....Grétry
'La Procession'; 'Le Mariage des Roses'.....Franck
'Chevaux de Bois'; 'Beau Soir'; 'Ballade des Femmes de Paris'.....Debussy
'D'Une Prison'.....Hahn
'Danse Macabre'.....Saint-Saëns
'L'Invitation au Voyage'.....Duparc
'Mignonne'.....Pierné
'L'Arles'.....Fauré
'L'Angelus' (Breton Folk Song).....arr. by Bourgault
'Me Suis Mise en Danse'.....Arr. by Bax
'Kaddish'.....Ravel
'Chant du Forgeron'.....Milhaud
'Sainte'; 'La Belle Jeunesse'.....Poulenc

This was the first of five one-language programs that Mr. Thomas is offering to the New York public this winter. It was a fine beginning. It is not easy to make up an entire program of French songs and if Mr. Thomas's list was something less than completely interesting, there was enough in it that was entirely so to make the afternoon a delightful one, quite apart from some singing that could scarcely have been surpassed for beauty of tone and perfection of production. All the first group was especially rewarding. 'Bois Epais' suffered from being taken a trifle too fast, as did 'Le Mariage des Roses', but Debussy's 'Beau Soir' was beautiful in every respect. Saint-Saëns' 'Danse Macabre' in its original form is not a particularly fine piece of music, but Mr. Thomas gave it a vivid and colorful performance. The audience demanded a repetition of Pierné's 'Mignonne'. The aria of Scindia from 'Le Roi de Lahore' was one of the most popular of a number of encores. H.

Georgia Graves Gives Recital in the Town Hall

Georgia Graves, contralto; Conrad Forsberg, accompanist. The Town Hall, Oct. 25, evening:

'Lamento di Arianna'.....Monteverdi
'Thou Shalt Bring Them In' from 'Israel in Egypt'.....Handel
Recit: See! She Blushing Turns Her Eyes; and Aria: 'Hymen, Hasten Thy Torch Prepare!' from 'Semele'.....Handel
'Im Herbst'; 'Sonnenuntergang'.....Franz
'An das Lied'; 'Mein Herz ist Leer'.....Kilpinen
'Jahrlang Möcht Ich'.....Sjögren
'Marsson'; 'Kysen'; 'Somnarnatten'; 'Hallila, utistorm'; 'Flicker Kom Ibran'.....Sibelius
'Zur Ruh'; 'In dem Schatten meiner Locken'; 'Mausfallen Sprüchlein'.....Wolf
'Gaily the Troubadour'.....Bayly
'Heart Cry'.....Giannini
'I Dream of Jeanie'.....Foster
'The Last Song'.....Rogers

Miss Graves, having made an excellent impression at her New York appearance last season, was welcomed by an interested audience. Her fine contralto voice, an authentic contralto by the way and not a pushed-down soprano, served her well in many of her numbers though one could

(Continued on page 26)



The Trapp Family Choir

Oppenheim

MUSIC AS A WEAPON IN THE PROPAGANDA WAR

Favorite Masterpieces of Great Composers Broadcast in Various Techniques by Belligerents and Neutral Nations for Strategic Purposes

By H. C. BECKER

ZURICH, Oct. 22.

IN the propaganda war that is being waged day and night via radio in the vast stratospherical "Lebensraum" over Europe, music has rapidly developed into one of its most potent and effective weapons. Favorite masterpieces of Mussorgsky, Brahms, Chopin, Elgar, Debussy, Respighi and innumerable other immortals and lesser lights are being put to uses scarcely anticipated by their creators. It is fascinating to one who keeps his ear glued to a receiving set over here to observe and analyze the various techniques used by the belligerents and near-belligerents to achieve their strategic purpose in the realm of tone.

The greatest success so far in this respect was registered a few nights ago by the British Broadcasting Company in an exceedingly impressive and vastly effective broadcast in German in which was played and sung (in chorus) the well known and universally popular old German soldier song: 'Ich hat' einen Kameraden', as a tribute of British soldiers to the memory of a gallant foe, General Werner von Fritsch, whose alleged outspoken criticism of the present Nazi war adventure is said to have earned for him the extreme displeasure of Hitler, and whose mysterious death in the German front lines during the siege of Warsaw is still a subject of considerable speculation on all sides. It is of course impossible to know, even approximately, just how many Germans were listening in on the occasion of this broadcast, which was the regular 10:15 P. M. German program from England, intended primarily for German and Austrian listeners. However, it is probably fairly safe to say that if human nature is basically still the same in the Fatherland as elsewhere in the world, and taking healthy human curiosity into account, there may have been quite a few.

Names of German Prisoners Read

The British-German program on the BBC has lately resorted to a device designed to recruit a great army of German listeners for this particular transmission. Every night now they read out a list of some of the names of German prisoners of war in British concentration camps. Just a few at a time, as a sort of "teaser". Then they announce that there will be a fresh list of names broadcast the following night, and advise their listeners to tune in again and to tell all their relatives, friends and relations to listen, too. Doubtless there are many Germans, eager for news of their loved ones and acquaintances, who respond, even though in doing so they risk the heavy hand of Goebbels and the Gestapo. But there are all kinds of ways to listen to a radio set without betraying yourself. Assuming that a goodly number of Teutons had tuned in to the BBC station on the occasion of the playing of 'Ich hat' einen Kameraden', what emotions must have arisen in the hearts and minds of these listeners, when suddenly and without the slightest anticipation they heard the enemy radio playing

the solemn and thrilling strains of their beloved old soldier song, so beautiful and soul-stirring in its utter simplicity! And this from the foe whom Hitler and other Nazi chiefs have tried to brand over and over again as the most perfidious, treacherous, mendacious and ungallant of all. Music had scored a dramatic victory in the sphere of the imponderables, and the imponderables are seemingly more and more playing the most important role in this strange conflict.

Switzerland Is Ideal Listening Post

Switzerland, the "hub" of Europe, so to speak, is an ideal listening post for the observer of the ethereal propaganda war. Most of the western European radio stations in the regular broadcast channel are rather weakly powered, 125 watts being about the maximum strength of the more important ones. Naturally the broadcasting radius of such stations, which in the vast open spaces of the United States would be considered picayune indeed, is very much limited, and in order to be able to tune in on all of them from a given locality (particularly when atmospheric conditions are unfavorable, which has frequently been the case in Europe lately), the more central the location, the better. In this respect Switzerland serves admirably.

After five or six o'clock in the evening, when the propaganda war generally begins to lay down its heaviest and most devastating barrages, the dialer in Zurich or Geneva can usually reach the principal stations of France, England, Italy, Germany, and even Russia, with facility. I am not considering short wave broadcasts here, as these are mostly intended for overseas listeners, and consequently have a different method of approach than the programs on the regular broadcast channels of the European countries. Besides, sets with short wave reception are not as numerous as yet over here as they are in the United States. For one thing they are rather too expensive for the man of average means, and for another their acquisition by individuals without exceptional influence or means is frowned upon by certain governments (Germany, for instance), which by their licensing powers can keep an accurate check on all sets in their bailiwicks.

Germany Intensifies Music Propaganda

Germany has long been using music as a propaganda weapon on her radio, but of late has greatly intensified and elaborated the technique. The Germans, who have always been noted for their thoroughness of preparation and method in fields which they consider to be of paramount importance in any given undertaking, have the most stations and the best quality of sound. Their symphonic broadcasts in particular,

even when heard at a considerable distance, are generally much clearer and less subject to "fuzziness" than many other European stations under similar receiving conditions. It is possible that this is due to an increased wattage output, as German stations often show a tendency to "overlap" other European stations, whereas on the other hand I have never observed any interference from other stations on German broadcasts.

One of the favorite technical devices of the Reichsrundfunk on the normal wavelength programs is what might be termed the sudden "break-in." This device uses music as a sugar-coating for propaganda, of which many listeners have obviously grown so weary that they avoid it like the pest when selecting their programs. This is how it works: an unusually attractive symphonic program is announced, just the juicy numbers that everyone has been longing to hear. With a big sigh of contentment the listener settles down for an hour or so of uninterrupted aesthetic enjoyment. Let us suppose that a Brahms piano concerto with a first class soloist is in progress. The movement comes to a soul-satisfying conclusion, and eagerly and impatiently we await the beginning of the next. But instead comes the "break-in." A harsh and angry voice, using the now classic and obligatory dynamic pronunciation of the German language introduced and made famous by the Führer in his speeches, launches at high speed a violent tirade against some pet subject of Nazi hatred, usually England.

But here is where the cleverness of the device comes in. The spiel is concluded in less than two minutes, just long enough to get the message over the air successfully. You don't tune it out, because in spite of the interruption and annoyance you want to hear the rest of that gorgeous concerto, and even if you were on the verge of twirling the dial, the whole thing was over so quickly that here is the music starting again, and naturally you don't want to miss a note of it.

The "break-in" is employed almost exclusively on programs intended for internal consumption in Germany; I have never observed its use in foreign broadcasts from the Reich. This is perhaps significant. The Germans have had to listen to a terrific amount of propaganda on the radio for the past six years, and their appetite has doubtless become somewhat jaded, so the "break-in" has been resorted to, with the music being served on the side, so to speak, as a pepper-upper or sugar-coating. The American reader will say, well that's nothing new, we get that sort of thing handed out to us daily in big doses on our commercial programs. Nevertheless, there is quite a difference. In the United States the cleverly inserted commercial announcement is more or less expected and taken for granted on a musical program; over here a seri-

British Use New Device to Increase German Interest in Her Programs While Nazis Interrupt Internal Symphonic Relays for Short Tirades Against Foe

ous musical program has always been looked upon, up until lately at least, as something sacrosanct.

Nazis Use Music of Conquered Lands

The Nazis exhibit a business-like ownership of not only the land and peoples of the various small states they have recently conquered, but of their tunes as well. Music that was strictly on the black list while Austria, Czechoslovakia and Poland were still independent, is now very much in favor, and the Reichsrundfunk is making the most of it, as they now consider it their own, in spite of the decided racial characteristics of most of it. Dvorak, Smetana and Chopin are of course the prime favorites, and to hear 'Vltava' or the 'Revolutionary' Etude broadcast with gusto from Berlin, when one considers what has recently taken place in Prague and Warsaw, it is scarcely to be wondered at if strange emotions or conjectures are aroused in the listener's Gemüt.

The new German-Russian get-together was a windfall for the German music lover. Now he may openly listen to the great and melodious Russian repertoire so long under the Nazi interdict. True, the tempi and interpretation in many instances would sound a little strange to the average Russian music fan in the United States, but then the latter has enjoyed over a period of years the advantage of a fairly authentic presentation.

The Russians have shown no inclination up to the present to exchange the compliment by playing a great deal of German music on their broadcasts. This has little to do with their general line of policy towards Germany as the world has learned to know it within recent weeks. As a matter of fact the Russians don't go in much for music on their radio. They seem to believe that the spoken propaganda is the most effective, and a Communist speaker can hold forth for an hour or two with a rambling, intensely dull and tedious commentary or explanation of his ideology, and apparently no musical embellishments are needed or expected by his hearers. When a little music is occasionally offered, it is almost always strictly national in character, and is generally confined to short folk songs or dances.

Attempt to Bring Discord

As is well known, the Nazis are at present carrying on an intensive campaign to bring about discord in Franco-British relations. Here they are making considerable use of the musical weapon on the air. The barrage is laid down nightly from the now famous Stuttgart station, from which several expatriated Frenchmen and Englishmen transmit propaganda in their mother tongues. Supplementing this, and interlarded with the talks are frequent complete programs of French music. Massenet, Delibes and Gounod seem to be the favorite composers. Of course, the German radio also plays considerable Italian music, particularly since the "axis" was first announced. Up until the war the Italians responded with quite a little German music, but at present the Italian musical output has become almost exclusively nationalistic.

The British Broadcasting Company continued as usual to offer a fairly evenly distributed program of international music, as does the French radio. American composers, like MacDowell and Herbert, have suddenly acquired great popularity, whereas they were practically never played before. Strange to say, one hears very little Wagner on the European radio since the conflict began. And in contrast to his great American popularity, Sibelius is practically never played.

Chicago Opera Season Brings Several Debuts

(Continued from page 4)

both visually and vocally. Marie Claessens and Leon Rothier, well known to Chicago operagoers, were cordially received in their roles as the parents. Francesco Daddi offered an excellent characterization of the old clothes man. The sewing room scene was re-instated, to good advantage. Louis Hasselmans conducted. The Littlefield Ballet took part in this performance and Mr. Défrère's capital stage direction was in evidence.

A sparkling performance of 'The Barber of Seville', with Hilde Reggiani making her first appearance of the season, was given on Nov. 3. The brilliant coloratura was in excellent voice and received admirable support from Tito Schipa, a delightful Almaviva. John Charles Thomas again displayed his superb voice in the title role and Virgilio Lazzari as Basilio, and Pompilio Malatesta as Bartolo, were more than adequate. Angelo Canarutto conducted.



Carl Alwin

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Again, the Indomitable Verdi

THE choice of Verdi's 'Simon Boccanegra' to open the new season of opera at the Metropolitan is cause for reflection. The Metropolitan opened its doors for its first season in 1883. That was more than a quarter of a century after the Venice premiere of this opera in its original form and two years after the first performance of the Verdi-Boito revision in Milan. From 1883 until 1932—almost a half century—the Metropolitan was not sufficiently interested in 'Simon Boccanegra' to undertake its first American production. Other Verdi operas came and went; certain perennials, like 'Aida', 'Trovatore', 'Rigoletto' and 'Traviata' remained—though even these have had lapses of a few seasons. There is a popular notion that 'Aida' has never been on the shelf since it was first given at the Metropolitan in the season of 1886-87. It has missed only a handful of years—but these gaps in its record do exist.

'Simon Boccanegra' has two striking characters—Boccanegra himself and Jacopo Fiesco: the one a corsair who becomes Doge of Genoa; the other a nobleman who has sworn enmity against Boccanegra for life. It was inevitable that when the opera in its first form proved a mournful failure, sardonic wits should twist the name Fiesco to Fiasco, and say that this, not Boccanegra, should be the title.

No one knew better than Verdi why the opera had failed. In his letters he referred to it as "gray and monotonous". He realized that the plot was one of unrelieved gloom. But he believed in gloom. He loved Boccanegra and he loved Fiesco. He was convinced that something could be made of these characters, and he was right. With Boito at his elbow he set about revising the score that he knew was badly put together. The result was a patchwork of the Verdi of 'Il Trovatore' and the Verdi of 'Otello'. Monterone jostled

Iago. Ernani was admitted into the company of Ford. The Doge of Genoa breathed his last to a haunting orchestral phrase that was to bring something of mystery into the English night of 'Falstaff'. But all was Verdi; all bespoke the indomitable spirit that could not accept defeat.

There are operas—Beethoven's 'Fidelio' among them—that cannot be relegated to the discard because they are flawed or partly ineffectual in the theatre. It is not alone the genius in their best pages that saves them; it is their bedrock sincerity; the lasting appeal of what was written from the heart. Of such is 'Simon Boccanegra'. But for the courage that enabled Verdi to take the slap of failure and still believe in the characters he had created, we should never have had the superb "council scene" of the revision. This is the peak of the Metropolitan's production. And it is the indomitable Verdi on the topmost heights of his inspiration.

Music Carries On

REPORTS from London indicate capacity audiences for many concerts and recitals in the usual auditoriums. Increased orchestral activities are forecast. Sadler's Wells is going on with its repertoire opera. The Vic-Wells Ballet continues its tour. The BBC has been the object of some sharp criticism by Ernest Newman and others because of the nature of its programs—a good sign that musical England carries on.

In Paris both the Opéra and the Opéra Comique are functioning again. Both are using the home of the latter, the Salle Favart. This is because there are air raid shelters nearby which can accommodate 2,000 people. The number of seats in the theatre will be restricted to 600. Grand opera and opera comique will alternate in a limited repertoire.

The pluck of British music journals in facing the war situation has our admiration. We are receiving copies, as usual, of the London *Musical Times* and *Musical Opinion*, both of which are maintaining their standards. The *Chesterian* is planning ahead for an anniversary. This we applaud. We feel a special interest in the continuance of *Music and Letters*, that altogether admirable quarterly edited by the scholarly Eric Blom (in succession to A. H. Fox-Strangways) and have no hesitation in saying that the American who wishes to supplement his reading on certain types of subjects could scarcely do better than to take this English quarterly in addition to our own *Musical Quarterly*, edited with such distinction by Carl Engel. If blood is thicker than water, let us acknowledge also the bond, not only of music, but of printer's ink!

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Personalities



Ernest Schelling, Conductor of the New York Philharmonic-Symphony Young People's Concerts, and His Bride, the Former Peggy Marshall, Arrive on the Vulcania

Rachmaninoff—In order to stop the rumor that he was going into retirement, Sergei Rachmaninoff has declared that he is "tired, not retiring."

Lefebvre—At a meeting of the American Guild of Organists held on Oct. 20, Channing Lefebvre, organist of Trinity Church, New York, was formally inaugurated as dean of the guild.

Schelling—Added to his many other activities, Ernest Schelling acted as postman after the beginning of the war for the village of Celigny in Switzerland, in place of the regular postman who had been called to the colors.

Reiner—The latest to join the colony of musicians in Fairfield County, Conn., is Fritz Reiner, conductor, who has just moved into his newly completed home in Weston. Other well-known musicians living in the vicinity are Jascha Heifetz, Lily Pons, Lawrence Tibbett and Howard Barlow.

Francescatti—An example of singleness of mind in one family, Zino Francescatti, violinist, is the son of a violinist-father who played both that instrument and the 'cello, and a violinist-mother, who was his father's pupil. When Mr. Francescatti married, ten years ago, he married a violinist. Both the Mesdames Francescatti forsook public life on their marriages.

Hageman—For the third time in one year, thus creating a record, the Preview Poll at Hollywood has named Richard Hageman as the composer of the best motion picture musical score of the month, for his accompaniment to 'Rulers of the Sea'. The poll is taken every month by the *Hollywood Reporter*. There are 120 critics from all parts of the world. The other pictures for whose scores Mr. Hageman won the poll, were 'If I Were King' and 'Stage Coach'.

Fox-Strangways—The distinguished English musicologist, A. H. Fox-Strangways, recently attained his eightieth birthday. Instead of celebrating the event with a banquet, his confrères, Eric Blom, Dr. H. C. Colles, E. J. Dent, Dr. George Dyson, Maud Karpeles, Dr. Vaughan Williams and Stuart Wilson have done him honor in print in an article which will appear in the quarterly, *Music and Letters*, which Mr. Fox-Strangways founded in 1919.

CHICAGO CITY OPERA LISTS AUDITION WINNERS

Thelma Von Eisenhauer and Robert Topping Named—Three Other Singers Get Contracts

CHICAGO, Nov. 5.—The winners of the first public auditions held by the Chicago City Opera Company are Robert Topping, tenor, and Thelma Von Eisenhauer, soprano. The auditions were recently completed under the direction of Mrs. William Cowen.

Three other singers were also awarded contracts with the company for the 1939 season: Charlotte Boerner, soprano; Friedel Schlippert, soprano; and Helen Diane Bartush, mezzo-soprano. Miss Boerner will be heard in 'La Bohème' first as Musetta and later as Mimi. Miss Schlippert will have a role in 'Die Walküre'.

From Sept. 18 to Oct. 12 nearly 1,000 voices were heard. Several singers have been placed in other fields of music and more are under consideration. Amateur and professional voices were separated so that the competition would be more fair to each group. Mrs. Cowen thanked Jason F. Whitney, president of the company for making the auditions possible.

The auditions committee included: Henry Weber, musical director of the company; Roy Shields, Chicago musical director for the N. B. C.; George Czaplicki, Mrs. Royden Keith, Edith Mason, Dorothy Maxwell, and Sonia Sharnova, singers; Mrs. Lois Watt North, Mrs. Clifford Ames, Mrs. James Caldwell, Cecil Smith, Eugene Stinson, and Robert Pollak. Other companies which sent representatives and arranged special auditions include Fox Films, Metro-Goldwyn-Mayer, Warner Brothers, Paramount, RKO, Balaban and Katz, and the N. B. C.

GEHRKENS GIVES UP MTNA EDITORIAL POST

Theodore M. Finney Will Take Over Duties Temporarily as Editor of Volume of Proceedings

Karl W. Gehrkens, editor of the Volume of Proceedings of the Music Teachers National Association for the past twenty-two years, resigned recently. Dr. Gehrkens was president of the Association in 1932, and has been active in its affairs for some thirty years. He is also a past president of the Music Educators National Conference, and has been a member of the Research Council of Music Education since its organization. Pressure of duties at the Oberlin Conservatory, where he has been the head of the music education department since 1907, has compelled him to relinquish his work as editor. Dr. Gehrkens succeeded the late Waldo S. Pratt.

His work for the Music Teachers National Association will be taken over for the present by the assistant editor, Theodore M. Finney, of the University of Pittsburgh, pending the election of a new editor at the annual convention of the Association in Kansas City on Dec. 28, 29, and 30.

Three Orchestras in Benefit

An orchestra of 150 men, composed of members of the New York Philharmonic Symphony, the NBC Symphony and the Metropolitan Opera House orchestra, will play in Madison Square Garden on Nov. 27 in a concert for the benefit of the Musicians Fund of Local 802, American Federation of Musicians. Dr. Frank Black, general musical director of the NBC, will conduct, and

Emanuel Feuermann, 'cellist, will be one of the soloists. Another assisting artist will be Therese Steine, eleven-year-old pianist, who will make her debut upon this occasion.

COOLIDGE MEDAL GIVEN TO KINDLER AND ONNOU

Conductor of National Symphony and Head of Pro Arte Group Honored by Mrs. Coolidge

WASHINGTON, D. C., Nov. 5.—Hans Kindler, conductor of the National Symphony of Washington, and Alphonse Onnou, director of the Pro Arte String Quartet, were awarded the Coolidge Medal for distinguished services to chamber music on Oct. 30.

The awards were presented by Mrs. Elizabeth Sprague Coolidge at a concert given in her honor by the Friends of Music in the Library of Congress. The occasion was Founder's Day, usually celebrated in Coolidge Auditorium with a concert given by the foundation established in the Library of Congress by Mrs. Coolidge. Presentation of the medals took place at the intermission in a program given by the Contemporary and Classical Chamber Music Society. The artists participating were Felix Galimir, Robert Konrad, Lotte Hammerschlag and Fritz Magg, all of the Galimir Quartet; Germaine Bruyere, soprano; Edward Steuermann and Jacob Gimpel, pianists.

The program consisted of Leos Janacek's Second String Quartet, Debussy's 'Proses Lyriques', for voice and piano and Stravinsky's Concerto for two pianos. Mrs. Coolidge had originally intended to have the Pro Arte Quartet give the concert, but because of the war in Europe this ensemble has been unable to keep its American engagements. The Friends of Music took charge of arrangements when it became apparent that the usual Founder's Day concert might have to be cancelled.

In presenting the medal to Dr. Kindler, Mrs. Coolidge recalled his services with the chamber orchestra he conducted under her auspices in Italy, France, Holland and England. Mr. Onnou, who could not attend the affair, was given his medal through Jacques de Thier, secretary of the Belgian legation. J. W.

MRS. KEITH ELECTED TO FEDERATION POST

Chicago Musician Was President of Woman's Symphony Orchestra—Resigned in August

CHICAGO, Nov. 5.—The election of Mrs. Royden J. Keith to the office of second vice-president of the Illinois Federation of Music Clubs has recently been announced. Mrs. Keith, who resigned from the presidency of the Woman's Symphony in August, is professionally known as Marie Morrissey, contralto, and has long been identified with Chicago's musical life. Unanimously elected to the presidency of the Woman's Symphony in 1937, she was re-elected in 1938 and 1939, although she is quoted as saying that she wished to resign at the end of her second term.

The board pledged at that time that "financial responsibility was not to rest upon her". When asked for her reasons for resigning, Mrs. Keith quoted from her letter to the board:

"My purposes and objectives for the Woman's Symphony Orchestra have always been, and always will be, for the good of the organization. At the time that I sent my resignation, I was con-

What They Read Twenty Years Ago

MUSICAL AMERICA for November, 1919



SOME HOBBIES OF OTHER DAYS

At the Upper Left, Frances Alda Plies the Needle. Enrico Caruso Draws a Sketch of Claudia Muzio at Upper Right. Sophie Braslau (Left Centre) Peers into a Microscope in the Interests of Scientific Research. Jascha Heifetz (Centre) Grinds a Motion Picture Camera. Nina Tarasova (Right Centre) Paints a Portrait. Lower Left, John McCormack on His Scientific Farm in Connecticut. Louis Graveure (Still Bearded) Sculpts in Spare Time (Lower Right)

At the Metropolitan

Novelties in the repertoire of the Metropolitan for the coming season are Henry Hadley's 'Cleopatra's Night'; Albert Wolff's 'L'Oiseau Bleu'; Leoncavallo's 'Zazà'; Tchaikovsky's 'Eugene Onegin'; Rossini's 'L'Italiana in Algeri'. Revivals include 'La Juive'; 'Le Coq d'Or'; 'Manon', and 'Parsifal'. The season will be twenty-three weeks long.

1919

What Price a Shadow?

(Headline) Strauss Premiere Claims Fabulous Prices in Vienna. 'The Woman Without a Shadow'. Boxes were as high as 500 crowns and the lowest price for standing room was seven crowns.

1919

Is It Possible?

Massenet's 'Le Cid', had its 138th performance on Sept. 24, at the Opera. It was first sung in the same theatre on Nov. 30, 1885.

1919

Did It Strike a Mine?

(Headline) Premiere of 'La Nave' Marks Brilliant Opening of Chicago's Opera Season. Montemezzi Himself Conducts His Work Which Proves One of Tremendous Strength.

1919

Satisfactory?

The selling of tickets for concerts has been reorganized on a socialistic basis in Berlin. All seats are sold at a uniform price and the tickets exchanged for numbered ones as you go in. These are folded, mixed in a basket and picked out at random with special colors for two or more seats for persons wishing to sit together.

1919

A Fine Beginning

(Headline) Beethoven Association Makes Its Bow; To Aid Needy Musicians. Society Whose Object Is to Assist Artists Has First Concert—Bauer, McCormick, Thibaud, Svecenski and Willeke Appear.

1919

vinced that my ideas failed of co-operation and therefore of accomplishment."

Mario Chamlee on Opera Programs

LOS ANGELES, Nov. 5.—Mario Chamlee is appearing in leading roles in the light opera and grand opera programs on the Pacific network of the CBS sent over station KXN. 'Pagliacci' was broadcast on Oct. 26.

Haarlem Philharmonic Society Opens

The Haarlem Philharmonic Society, Mrs. Everett Menzies Raynor, president, gave the first morning musicale of its forty-ninth season in the ballroom of the Waldorf Astoria Hotel on Nov. 2. Mack Harrell, baritone, who joins the Metropolitan Opera this season, and Vronsky and Babin, duo-pianists, were the artists presenting the program.

NEW HAVEN PLAYERS START NEW SERIES

Smith Conducts Donovan 'Woodnotes', Mozart Concerto and Other Works at Opening

NEW HAVEN, Nov. 5.—The forty-sixth season of the New Haven Orchestra Association began on Oct. 9 in Woolsey Hall with Dean David Stanley Smith con-



David Stanley Smith

ducting Richard Donovan's 'Woodnotes' for flute and strings' in its newly-revised form. Mozart's Concerto in C for flute and harp had Frances Blaisdell and Lois Bannerman as soloists, while Brahms's Second Symphony and Mendelssohn's Overture to 'A Midsummer Night's Dream' met enthusiastic response from an audience of 2,400 subscribers. The twelve concerts to be conducted by Dr. Smith, Hugo Kortschak, Richard Donovan and Harry Berman are assured of greater support than in any previous season.

H. EARLE JOHNSON

Balokovic to Give East Coast Recitals

Zlatko Balokovic, violinist, who will be heard in concert in Town Hall on Nov. 18 with the Stradivarius Quartet, Hellmut Baerwald, pianist, and Harold Smith, double-bass player, is scheduled for recital appearances in Pennsylvania and in the South during November and December. On Nov. 22 Mr. Balokovic will appear as the second artist in the series presented by the Art Society of Pittsburgh, and on Nov. 26 he will give

a recital at the West Virginia State College Institute. In addition the Fort Worth Civic Association will present Mr. Balokovic at Municipal Auditorium on Dec. 15. Hellmut Baerwald will be the accompanist.

CHICAGO CALENDAR RICH IN CONTRASTS

Choral Concerts, Recitals of Old and New Music Offer Varied Fare

CHICAGO, Nov. 5.—The past weeks offered an almost bewildering variety of musical events. Ramon Girvin's Negro Singers opened the Goodman Theater's new concert series on Oct. 19 and 20 with a program of spirituals followed by excerpts from 'Samson' by Handel and a swing version of 'H. M. S. Pinafore' by Gilbert and Sullivan. The Chicago Negro Choral Club, the Modern Troubadours, a male chorus and a male octet took part. Soloists were La Julia Ray, soprano, and Napoleon Reed, tenor. Harriet Hammond at the Hammond Organ and Ralph Sunden at the piano provided the accompaniments.

Cosmo Pusateri gave a piano recital in Curtiss Hall on Oct. 22. In the afternoon Esther Doby, soprano, offered a song recital in Kimball Hall. Beatrice Bell and Goodwin Sammel, two child pianists, appeared in a concert at the Studebaker, which included an orchestra led by George H. Shapiro and Eva Horadesky, contralto.

Jacobeth Kerr, winner of the young artists' contest of the Society of American Musicians, 1938-'39, gave a recital in Kimball Hall on Oct. 23. Included in the program was the contest piece, Beethoven's Sonata, Op. 81-a. Her playing was marked by good tone, intelligent interpretation and excellent preparation.

Willis Charkovsky's piano recital in Kimball Hall on Oct. 24 included the Chopin preludes. The second program of The Manuel and Williamson Harpsichord Ensemble's festival of ancient music brought music by Rameau and Couperin at the Goodman Theater.

Award Winners Appear

Pearle Camille Anderson, soprano, and Leon Brenner, violinist, award winners in the series sponsored by the Society of American Musicians, gave a recital at Kimball Hall on Oct. 25. Barbara Darlys, Chicago soprano recently back from two years with the Lithuanian Opera Company, gave a recital in the Chicago's Woman's Club Theater. Maria Hussa, formerly a soprano with

the Berlin and Vienna state operas, gave a recital in Kimball Hall on Oct. 29, accompanied by Carl Alwin, a new conductor of the Chicago City Opera Company. The American Ballet Caravan, Lincoln Kirstein, director, appeared at the Civic Theater on Oct. 29. The program included 'Air and Variations' based on the 'Goldberg' Variations of J. S. Bach, 'City Portrait' and 'Charade, or The Debutante', all of which were done in a finished style by the twenty-one artists who make up the troupe.

The Chicago Serbian Singing Society, 'Branko Radicevich', Alexander Savine, director, broadcast a program of Serbian religious, secular and folk songs on Oct. 22. The Don Cossacks filled the Civic Opera House on Oct. 29.

The following evening, Mildred Catenhusen, 'cellist, and Vivian Louise Martin, organist, winners in the young artists contest of the Society of American Musicians, appeared at Kimball Hall. The Manuel and Williamson Harpsichord ensemble closed its festival of ancient music with 'Music from Old London', at the Goodman Theater on Nov. 1.

Arthur C. Becker, organist, and Barbara Becker, pianist, gave the first of a series of recitals in the DePaul University Little Theater on Nov. 3.

E. H. A.

Washington Concerts

(Continued from page 6)

eral times. Last year he helped, as he did this year, to open the season.

Philadelphia Players Begin Visits

A visiting orchestra began its Washington season during the last week in October, too. The Philadelphia Orchestra, under Eugene Ormandy, played before a capacity audience of 4,000 in Constitution Hall on Oct. 24. Fritz Kreisler was soloist. The distinguished violinist gave the audience not the usual one piece of music, but two. He played Viotti's Concerto No. 22 in A Minor in the first part of the program, and Schumann's Fantasie in C, arranged by himself, in the second part. For the remaining part of the concert Mr. Ormandy presented Johann Christian Bach's Sinfonia in B Flat, and Scriabin's 'Divine Poem'.

JAY WALZ

Muriel Dickson Opens First American Concert Tour

Muriel Dickson, Metropolitan Opera soprano, opened her first American concert tour in Waynesboro, Va., on Oct. 27, and sang in Athens, W. Va., on Oct. 20 and at Vassar College, Poughkeepsie, on Nov. 1. Recalling her first appearance in this country as prima donna of the D'Oyly Carte Opera Company, Miss Dickson is giving a group of favorite Gilbert and Sullivan airs on her programs. Included are specialties from 'Pinafore', 'Patience', 'The Mikado' and 'Yeomen of the Guard'.

Grace Moore Resumes Concert Tour

Following her season with the Chicago Opera Company, Grace Moore will resume her concert tour, which opened early in October. The American soprano will sing in Fort Worth on Nov. 24, Beaumont on Nov. 28, Baton Rouge on Dec. 1, and New Orleans on Dec. 5. Miss Moore will rejoin the Metropolitan Opera in January.

Jean Tennyson to Begin Concert Tour in January

Jean Tennyson, soprano, is scheduled for a concert tour beginning early in 1940. Among Miss Tennyson's early dates are appearances in Midland, Mich., on Jan. 10; in Detroit as soloist with the Detroit Symphony on Jan. 13; in

New Paltz, N. Y., on Jan. 16; in Washington, D. C., on Jan. 22; in Short Hills, N. J., on Feb. 16.

BUFFALO MEN BEGIN UNDER NEW AUSPICES

Philharmonic, No Longer a WPA Project, Opens Its Season Under Baton of Autori

BUFFALO, N. Y., Nov. 6.—Benny Goodman as soloist in the Mozart Clarinet Concerto, appeared with the Buffalo Philharmonic on Nov. 5, win-



Franco Autori

ning additional admirers for his exploits in the field of serious music.

The orchestra, under its most able director, Franco Autori, will give nine more concerts this season. Now that it is no longer under the Works Progress Administration, supporters and friends of the orchestra are wholeheartedly pledging their time and efforts to get the financial aid necessary for its maintenance, and to build strong community pride in the organization.

Among the local musicians who will be guest soloists with the orchestra are: Paula Autori, soprano; Kurt Paur, pianist; Ferdinand Ressel, violinist, and Arnold Cornelissen, saxophone player.

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DENVER CIVIC MEN BEGIN ACTIVITIES

Tureman Conducts Music by Brahms and Kodaly—Asso- ciation Lists Plans

DENVER, Nov. 5.—The eagerly-awaited opening of the symphony program for the year took place on Oct. 2 when the Civic Symphony under Horace E. Tureman played at the Municipal Auditorium. There have been a few changes in the orchestra this year: Robert Becker comes back to the first



Horace Tureman

chair in the viola section after an absence of a year and Alex Horst returns to the string bass section after a similar absence; other principals are the same as last season.

As the opening work Mr. Tureman chose the Symphony No. 3 in F, Op. 90, by Brahms, which was given a dignified and impressive reading. The playing of the strings was especially effective.

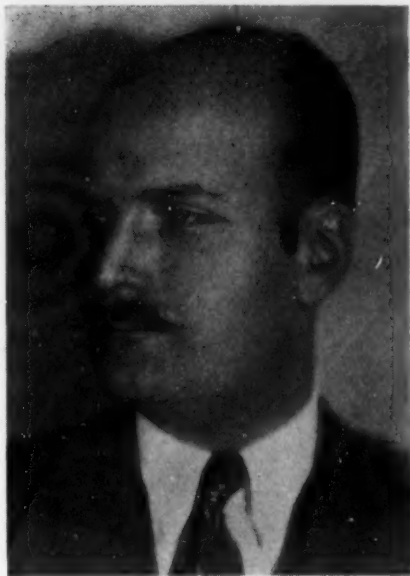
Anne O'Neill Sings

Special interest centered on the appearance of Anne O'Neill, soprano soloist of the afternoon, who sang the aria 'Ritorna Vincitor' from 'Aida' by Verdi. She again displayed a voice of lovely, rich quality and sang with clarity and ease. The large audience insisted upon an encore, Reger's 'Virgin's Slumber Song'.

For the concluding number Mr. Tureman chose the Suite from 'Hary Janos' by Kodaly. This bright bit of nonsense proved of unusual interest. The orchestra played with verve and enthusiasm, and Mr. Tureman brought out its delightful humor.

The Symphony Orchestra Association, under the direction of Mr. Tureman, is attempting the most pretentious program in its history. They will present five programs with the Civic Symphony and five with the Denver Professional Orchestra, with two programs added by the Junior Symphony. These programs will include as soloists: Igor Gorin, baritone, on Nov. 10; Eugene Gash, young Denver Negro pianist, on Nov. 26; Leide-Tedesco, conductor-composer, on Jan. 12; Joseph Knitzer, violinist, on Jan. 21; Alec Templeton, pianist, on Feb. 28; Mischa Elman, violinist, on March 15; Rosina Lhevinne, pianist, on March 31; and Fritz Mahler, conductor, and Suzanne Sten, mezzo-soprano, on April 19.

JOHN C. KENDEL



Paul Lemay

ORCHESTRAL YEAR BEGUN IN DULUTH

Lemay Conducts Symphony in First Concert with Gladys Swarthout as Soloist

DULUTH, Nov. 5.—The seventh season of the Duluth Symphony Orchestra was opened on Oct. 27 with Gladys Swarthout, mezzo-soprano, as the soloist. After a summer season with the Portland Symphony, Paul Lemay, conductor, was back at the helm of the Duluth Orchestra to conduct a program which included the Strauss tone poem, 'Don Juan'; the Polka and Fugue from Weinberger's 'Schwanda'; 'On the Trail', a movement from Ferde Grofé's 'Grand Canyon' Suite, and the Overture to Weber's 'Oberon'.

Swarthout Sings 'Auvergne' Songs

Miss Swarthout sang the Auvergne songs, in an arrangement by Jean Joseph Canteloube. These were sung by her for the first time in America but once previously, at the Worcester, Mass., Festival. The folk songs are delightful bits of music, some in dance form, others carrying a beautiful pastoral quality.

Mr. Lemay had the orchestra in fine

form for the first concert. The Strauss tone poem had an air of virtuosity and throughout the evening the performances possessed brilliance and fine tonal quality.

The next concert will be heard on Nov. 17, with the Eva Jessye choir assisting. The program will include John Jenkin's Fantasy for Strings; Beethoven's Seventh Symphony, and the Liszt Hungarian Rhapsody No. 1. Soloists for the remaining concerts include Nathan Milstein, violinist; Julia MacGregor, pianist, and Alec Templeton, pianist.

NATHAN COHEN

HARTFORD SYMPHONY OPENS ANOTHER YEAR

Barzin Conducts First Concert With Sheridan as Soloist— New Policies Adopted

HARTFORD, Nov. 5.—Having taken a few tucks in its personnel and let out the hem of its policy considerably, the Hartford Symphony began its second season as the sole property of the Symphony Society of Connecticut at Bushnell Memorial on Oct. 24.

Leon Barzin of the National Orchestral Association of New York remains its conductor, but Louis Edlin, concertmaster of that organization and imported last season as the first hand of the Hartford Symphony, has been replaced by George Heck, who formerly held the somewhat ambiguous title of "assistant to the director".

Other New York virtuosi who last season had been strategically administered to various sections of the local orchestra as a kind of musical adrenaline, are now replaced with all-Connecticut talent. The new personnel played their way through the Mozart E Flat Major (No. 39) Symphony, Beethoven's 'Emperor' Concerto, with Frank Sheridan as soloist, the Brahms-Haydn Variations and Jean Rivier's Symphony, No. 3, in G, for Strings, with a gusto and poise practically as good as anything last season offered, imports or no imports.

Rivier Symphony Has Premiere

The inclusion of the Rivier Symphony on the program marks another aspect of revolution in the Symphony Society



Leon Barzin

and Orchestra. Apparently badgered beyond endurance by persons who demanded more progressiveness, the Symphony Society has decided this year to offer premieres. In addition to giving the American premiere to Rivier's Symphony, the orchestra will play for the first time anywhere, Bourguignon's symphonic 'Puzzle', and Guy Ropartz's Requiem.

Also scheduled are Bernard Wagenaar's Concerto for Flute, Harp and Cello, done once previously by the Philadelphia Orchestra, and probably a new Prokofiev Violin Concerto, to be played by Ruth Posselt, one of the season's soloists.

Thus each concert will offer something brave and new, and nobody will be able to pretend to blow dust off the symphony's librarian any more. The theory is a heartening one, though in the form of the Rivier Symphony, it was not. The work, according to program notes, is in four sections, allegretto quasi pastorella, vivo e leggiero, lento e nostalgico and allegro molto e fugato. While craftily enough put together along standard compositional lines, its squealing chromatic harmonies date back to the "art nouveau" period of modernism and its admittedly hearty rhythms only show what happens when Young France collides with jazz. Fun in France, it's tiresome old hat over here.

H. T. PARKER

MAURICE EISENBERG 'CELLIST

*Professor of the Class Casals at the Ecole Normale de Musique,
Paris, will concertize and teach in America throughout the season.*

To Whomsoever It May Concern:

Recognizing in him at the time a rare talent (now come to fruition) I invited Maurice Eisenberg to come to Spain to study with me some twelve years ago, and our close musical relationship since, over the years, has been continuous. During this time I have propounded to him my traditions, my discoveries, my preferences in violoncello technique, and amenities which constitute my interpretive conceptions.

Added to this is the natural warmth of his style, and his brilliance throughout the solo literature of the violoncello. He is an interpretive artist in his own right, and his individuality as an artist combines a rare depth of musical message, with fine virtuoso finish.

He is in charge of the Class Casals at the Ecole Normale de Musique in Paris, which, of course, reflects my opinion of his ability as a pedagogue.

(Signed) PABLO CASALS

New York Recital at Town Hall, Friday Evening, January 26, 1940

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from Patriot's Library—Rare
Works Presented in Colonial
Setting Under Direction of
Ralph Kirkpatrick**

By ARTHUR LOESSER

WILLIAMSBURG, VA., Nov. 1.

THIS remarkable town's semi-annual music festival took place some days ago; it was planned, as usual, to be in complete harmony with the basic principles of the Williamsburg Colonial Restoration. Just as libraries, inventories, letters and other records have been combed in order to be able to reproduce the exact shape, textures and coloring of the 18th century Colonial buildings that have been reconstructed, just as 18th century cooking recipes, quill-pen handwriting and sanitary arrangements have been faithfully reproduced—just so has the effort been made to realize the exact music, performed in the same manner, that was enjoyed by the colonial Virginians.

The fact that Ralph Kirkpatrick is the musical director of the festival is a sufficient guarantee of its impeccable authenticity and also of the intrinsically high quality of its performance. For any candidate who would attempt to dispute with Mr. Kirkpatrick the honor of being the country's leading exponent



Pauline Pierce



Ralph Kirkpatrick

of the harpsichord would have to equal not only the admirable excellence of his playing but also rival him in the breadth and depth of his knowledge of pre-19th century music, and in his painstaking, detailed and thoughtful research.

Assisting Mr. Kirkpatrick in the performances were Bernard Tinterow, violinist, member of the orchestra of the New Friends of Music, of New York; Aaron Bodenhorn, cellist, likewise of New York; Ethel Mann, flutist, member of the Philharmonic Orchestra of Cleveland, Ohio, and Pauline Pierce, of New York. Four programs were given, from Oct. 19 through Oct. 22. The entire series was repeated the following week.

The concerts were held in the ballroom of the reconstructed palace of the old Virginia Governors. Appropriately uniformed negro footmen guided the guests into the building, mellow candlelight illuminated the hall, exquisite Georgian furniture filled the spacious rooms; between two beautiful large gilt-framed mirrors and portraits of contemporary royalty the polite music of the 18th century sounded forth. Pro-



The Governor's Palace at Williamsburg, Where the Concerts Are Held

grams were printed in 18th century type-faces.

Thomas Jefferson, later to become President, had attended William and Mary College, at Williamsburg. During 1779, he was Governor of the Virginia Commonwealth for several months, having his headquarters in the very Palace in which the concerts were given. Under the circumstances it was especially appropriate for Mr. Kirkpatrick to arrange one program consisting entirely of music known to have been in Mr. Jefferson's library. The immortal author of the Declaration of Independence was an ardent music lover and an eager amateur upon the violin, thus his library allows the program-maker a wide choice.

The Jefferson program opened with Corelli's 'La Folia', done in the authentic manner, with the 'cello supplying the bass and the harpsichord filling out the harmony. Mr. Tinterow played the lively violin variations with healthy rhythm and intonation. Then Mr. Kirkpatrick played a sonata of Philip Emanuel Bach, after which Miss Pierce offered the famous 'Mermaid's Song' of Haydn. In a Sonata by Carlo Tesserini Miss Mann's flute came as an echo from the back of the hall, an effect that caused general pleased surprise.

The third concert of the series was labeled Profane Music. However, this seems an invidious name to bestow upon the beautiful Sonata by Charles Frederick Abel that opened the program. The work showed that its composer had learned more than counterpoint from his illustrious master, J. Sebastian Bach. Miss Mann's sweet tone and Mr. Tinterow's and Mr. Bodenhorn's sound musicianship showed off to advantage in this performance. Mr. Kirkpatrick then gave us a number of the titillating harpsichord sonatas of Domenico Scarlatti, that fascinating old convention smasher. He charmed us with his clear articulation and his resource of registration. Miss Pierce sang a kind of miniature cantata by Purcell named 'Mad Bess';

also some songs by Jean Jacques Rousseau and Richard Leveridge; she concluded the evening with a number of delightful, all too short excerpts from 'The Beggar's Opera'.

During the intermissions at all the concerts the guests were invited to walk in the Palace gardens, which are a fine example of 18th century formal landscape architecture. The flares lining the gravel paths, the distant glow of the Palace candles and a most opportune moon shining on the cedar trees made this interlude one of the most enjoyable features of the program.

Other Concerts of the Series

The concert which opened the Williamsburg Festival on Thursday, Oct. 19 (with an exact repetition on Oct. 26), brought to light a charming trio in D Major by Boccherini, the Menuet Militaire of which possesses the elements of wide popular appeal. The work was delightfully performed by Messrs. Kirkpatrick, Tenterow and Bodenhorn. An engaging novelty was a "Lesson" in A Major (No. VIII), by James Nares (1715-1783), which Mr. Kirkpatrick presented at the harpsichord. A Sonata by Handel (F Major) gave Miss Mann opportunity to use her flute skillfully and pleasurably, in company with 'cello and harpsichord. Violin, 'cello and harpsichord were employed in Vivaldi's Sonata in A Major, Op. 11, No. 2. Miss Pierce, the first vocalist to take part in the Festival programs, sang airs by Scarlatti, Legrenzi and Dr. Arne, adding a song from the pasticcio, 'Love in a Village'. Hers was an altogether winning contribution.

The final program was a "sacred concert" which included settings of old hymns and works by Handel, Purcell, Johann Schobert, W. Reinards and Jacques Champion de Chambonnières. The intent at all concerts was to present only music known or believed to have been heard in Colonial Williamsburg or the vicinity.

'BOHEME' CONTINUES OPERA IN ST. LOUIS

**Halasz Conducts Puccini Work
with Novotna, Martini and
Morelli as Principals**

ST. LOUIS, Nov. 5.—Following the opening performance of the St. Louis Grand Opera Association, that of 'Aida' on Oct. 14, the second work to be given was Puccini's 'La Bohème', sung on Oct. 21 before a near-capacity audience. For sheer beauty in production, musical balance and spirit, it quite surpassed any local production seen in many years. Laszlo Halasz conducted.

The role of Mimi was taken upon short notice by Jarmila Novotna, the new Czech soprano engaged by the Metropolitan Opera, who flew here from San Francisco, as Bidu Sayao, originally cast for the part, arrived in the city with an infected gland and was immediately put under a doctor's care. Miss Novotna arrived in time for the dress rehearsal. Her performance was one of intense beauty and she revealed a rich, vibrant voice, which she used in a most skilled manner. Her acting of the part carried conviction in every situation.

Ensemble Well Balanced

Nino Martini's Rodolfo had great lyric beauty, coupled with fine acting. Carlo Morelli as Marcello, Jeffrey Gould as Schaunard, and Lorenzo Alvarez as Colline, completed the quartet of Bohemians, and their rich voices created a balanced ensemble that was well nigh perfect. Silvia Brema, the Musetta, singing the part for the first time, made the most of her opportunity in singing the 'Waltz Song', Pompilio Malatesta provided humor with his portrayal of Alcindoro and Benoit. Others in the cast included Jack Moeller, Milard Allen and Dickinson Eastman.

Mr. Halasz did wonders with the orchestra and ensemble and the entire performance had a spirit of intense realism. Dr. Lert's treatment of the stage was novel, particularly in the Cafe Momus scene, which was very effective and focussed attention on the principals, though it did not detract from the complete ensemble. The next production will be a double bill, 'Amelia Goes to the Ball' and 'Pagliacci', on Nov. 14.

HERBERT W. COST

Willard Matthews Adds to List of Artists

Larra Browning, dramatic soprano, and Harry Farberman, violinist, recently joined the artists on the roster of Willard Matthews.



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CLEVELAND PLAYERS PERFORM NOVELTIES

Rodzinski Conducts Orchestra in All-Russian Program— Rachmaninoff Heard

CLEVELAND, Nov. 5.—Artur Rodzinski conducted the Cleveland Orchestra in a program of Russian music on Oct. 19 and 21, opening with Borodin's vigorous and tuneful Overture to 'Prince Igor', and including Rimsky-Korsakoff's 'Scheherazade', and Stravinsky's Suite from the ballet, 'The Fire Bird'. Prokofieff's 'Peter and the Wolf' was introduced as a novelty in the regular symphony series. Although it was described as an orchestral fairy tale for children, the grown-ups entered into its spirit and greatly enjoyed the fun. Mrs. Charles H. Strong, the former Eleanor Painter, was narrator. The excellent performances of the 'Scheherazade' Suite, with solo passages for the violin, played by Josef Fuchs, were greeted with enthusiasm by both audiences.

Orchestra Men Are Soloists

Sergei Rachmaninoff, distinguished pianist and composer, was soloist at the Oct. 26 and 28 concerts. Dr. Rodzinski included in these programs Mozart's Serenata Notturna No. 6 in D, for four solo instruments and string quartet, featuring Josef Fuchs and Hyman Schandler, violins; Tom Brennand, violist, and Jacques Posell, bass. The grandeur and melodic beauty of the Schumann Symphony No. 2 in C, was projected with breathtaking artistry.

Two compositions by the guest artist formed the second half of the program. The first was a colorful orchestral arrangement by Ottorino Respighi of 'Cinq Etudes Tableaux' entitled 'The Sea and the Gulls'; 'The Fair'; 'Funeral March'; 'Red Riding Hood and the Wolf', and March. The Concerto for Piano and Orchestra, No. 1, in F Sharp Minor, in its revised form, closed these concerts on a high musical level for the large audiences which enjoyed the marvels of piano playing as exemplified by Rachmaninoff.

The orchestra appeared in Youngstown on Oct. 22. The program included the Overture to Weber's 'Oberon'; Brahms's Symphony No. 1 in C Minor; Siegfried's Funeral Music from Wagner's 'The Dusk of the Gods'; and Rimsky-Korsakoff's 'Scheherazade'.

Under the auspices of Oberlin College, at Oberlin, the orchestra played the first of a series of three concerts on Oct. 24. Dr. Rodzinski presented the Overture to 'Oberon'; Brahms's First Symphony; Prokofieff's 'Peter and the Wolf', with Mrs. Strong again as narrator, and Ravel's 'Daphnis and Chloe'.

WILMA HUNING

Works by Edward Harris Used by Prominent Artists

Songs by Edward Harris, composer and vocal coach, are being heard on the current programs of many prominent concert artists. Among them, Lawrence Tibbett is singing 'Moan', Gladys Swarthout and Helen Olheim 'Someone Came Knocking', and Josephine Antoine

is using 'Winter'. Recent compositions by Mr. Harris brought out by New York publishers, include: 'Winter', a song for high voice; an arrangement for women's voices of Mendelssohn's 'Spinning Song', issued by Galaxy; and 'Rocking Carol', a Christmas number issued by J. Fischer & Bro., in two versions, one for mixed chorus, and one for male voices. 'Someone Came Knocking' is scheduled for early publication.

SYMPHONIC LEAGUE OPENS SECOND YEAR

Philharmonic Group Holds Luncheon at Biltmore—Barbirolli, Pratt and Mayer Talk

The Philharmonic-Symphony League, organized in 1938 under the chairmanship of Mrs. John T. Pratt, celebrated the opening of its second season on Oct. 24 with a luncheon at the Hotel Biltmore attended by more than 500 members and guests.

The speakers were Mrs. Pratt, John Barbirolli, conductor of the New York Philharmonic-Symphony; Sir Robert Mayer of London, founder of the children's orchestral concerts movement in England; Walter Price, member of the board of directors of the Philharmonic; and Mrs. Richard Myers, vice-president of the league. Mrs. Pratt, in introducing the speakers, said that the league had justified itself and its purpose, which was to create love, interest in and understanding of symphonic music.

Mr. Barbirolli expressed his pleasure at greeting his friends of the league and said that "this is a doubly happy day for me because my wife sailed from England this morning to join me here next week." He introduced Sir Robert, who urged Anglo-American musical co-operation, and also told of the musical renaissance achieved in England after the Great War. He also praised Mr. Barbirolli's rapid rise as a conductor, first of the Glasgow Scottish Orchestra and now of the Philharmonic.

Mrs. Myers cited the league's objective of enlisting the support of the community at large for the society and for good music in general. She also outlined the league's activities for the coming season and its membership privileges.

The Philharmonic-Symphony Quartet, composed of Mishel Piastro; John Corigliano, Zoltan Kurthy and Joseph Schuster, played the 'Londonderry Air' arranged by Frank Bridge, and Grainger's 'Molly on the Shore'. The guests on the dais, besides the speakers and musicians, included Lady Mayer, Mrs. Vincent Astor, Mrs. Christian R. Holmes, Elisabeth Schumann, Arthur Judson, manager of the Philharmonic-Symphony Society, and Bruno Zirato, assistant manager.

MacDowell Club Entertains in Honor of New President

The board of directors of the MacDowell Club of New York entertained in honor of the new president of the club, Hartwell Cabell, at a reception in the club house on the afternoon of Oct. 29. Felix Salmond, 'cellist, contributed a musical program.

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BOSTON ORCHESTRA PLAYS NEW SCORES

Music by Ibert and Hanson
Performed—Rascher and
Feuermann Heard

BOSTON, Nov. 4.—Early season zest has been given the programs of the Boston Symphony through the appearance of Sigurd Rascher as saxophone soloist at the second pair of Friday-Saturday concerts on Oct. 20-21, for which Dr. Koussevitzky had arranged the following program:

Symphony No. 7, in E.....Bruckner
Rhapsody for orchestra and saxophone.....Debussy
Chamber Concerto for Saxophone and Orchestra.....Ibert
(First performance in the United States)
Excerpts from "The Damnation of Faust", Op. 24.....Berlioz

The Bruckner symphony delighted with its lovelier passages and irritated with its banalities. Appropriate is a word of praise for its manner of performance. Dr. Koussevitzky gave the symphony the best which he and his men are capable of producing—a superlative performance.

Rhapsody Written for Bostonian

The Debussy Rhapsody for orchestra and saxophone has a considerable history. The work held a peculiar interest for Bostonians, since it was commissioned by one of them, Mrs. Richard J. Hall, a saxophonist in her own right, and at the time of the commission, president of the Orchestral Club of Boston, an outgrowth of the Orchestral Society, which was founded in 1899. The correspondence of Debussy shows that while he had accepted the commission and had spent the fee, he was reluctant to undertake the actual composition, largely perhaps, because of his ignorance of the instrument for which he was to write. The incomplete draft was finally sent to Mrs. Hall and eventually orchestrated, after Debussy's death, by Roger-Ducasse, who faithfully followed the composer's written instructions contained in marginal notes on the manuscript and from various hints contained within the work itself. The piece requires virtuosity of a high order, since it is poetically conceived. Mr. Rascher proved an expert saxophonist and doubtless revealed that instrument to hundreds of persons in the hall, perhaps for the first time. The Debussy item served the soloist well in the more lyric passages, while the Ibert opus gave him opportunity to display to the utmost the many resources of the instrument and his own ability. Boston audiences accorded the youthful performer a heart warming reception. This was Mr. Rascher's first appearance in this country.

As usual, the Berlioz excerpts brought a ready response from the audience and gave fresh evidence of the brilliance of the orchestration, to which the orchestra did ample justice.

The third program of this regular series contained the following:

"Tapiola", Op. 112.....Sibelius
"Dubinushka", Op. 62.....Rimsky-Korsakoff
"The Battle of Kerjenez", from the opera, "The Invisible City of Kitezh"
Rimsky-Korsakoff
Symphony No. 3 (In one movement).....Roy Harris
Symphony No. 1 in B Flat, Op. 38.....Schumann

The Rimsky-Korsakoff works were somewhat too slender, musically speaking, to hold their place on a program with Sibelius and Schumann, but the "Dubinushka", which on this occasion had what we believe to have been its first performance at these concerts, was met with spontaneous applause. Both

the items were made to sound like extremely brilliant works, thanks to the illuminating touch of a sympathetic conductor.

Mr. Harris was present and took a bow at the conclusion of his symphony, which in performance should have pleased him. It evidently pleased the audience, which applauded him with great cordiality. This concert came to a satisfying conclusion with the Schumann symphony.

Hanson Conducts Own Work

The fourth program of this Friday-Saturday series listed two "first performances" and was further distinguished by the presence of Emanuel Feuermann, 'cellist. Richard Burgin conducted.

"Pinocchio, a Merry Overture".....Toch
Symphony No. 3.....Hanson
(First concert performance)
Concerto for 'cello in D.....Haydn
"Don Juan".....Strauss

Having performed a sort of curtain raiser in Herr Toch's little overture, Mr. Burgin retired and Mr. Hanson stepped to the conductor's box to lead a performance of what seemed to be the most significant work he has yet produced. Mr. Hanson's ideas are sound, but the more unfortunate aspect of his music lies in its lack of great originality. Forgetting for the moment, the "Nordic" and the "Romantic" symphonies, which preceded the one which the composer designates simply as The Third, the listener is forced to the conclusion that Mr. Hanson has made profitable study of the important orchestral scores both old and new. In doing so, however, he has unconsciously taken for his own the musical idioms of those whom he has studied, and thus the score of Symphony No. 3 is a curious mixture of several influences easily recognizable as the work progresses.

Mr. Hanson is a master at orchestration; his instincts are sure and his adroit use of the choirs at his command gives uncommon pleasure to the student



Howard Hanson

of instrumentation. There can be no possible question as to the importance of this newest work from the pen of Mr. Hanson, but the absence of definite individuality is likely to prevent it from taking its rightful position among the important contributions to American orchestral literature. The symphony was very cordially received and the composer was recalled many times.

The high point of this concert was reached in the performance of the Haydn Concerto by Mr. Feuermann. The technical perfection of his bow arm and his finger dexterity allowed him complete freedom for an interpretation which gave uncommon pleasure. The sympathetic and flexible accompaniment provided by Mr. Burgin and the orchestra contributed much to the success of the performance. An exciting publication of the Strauss item closed the program.

GRACE MAY STUTSMAN

ANNUAL SYMPOSIUM HELD IN ROCHESTER

Hanson Leads Rochester Civic
Orchestra in Works by
American Composers

ROCHESTER, Nov. 5.—The Eastman School of Music presented the annual symposium of American orchestral music at Kilbourn Hall on Oct. 24, 25, and 26, before interested audiences. All the works heard were given an expert and amazingly finished performance by the Rochester Civic Orchestra under Dr. Howard Hanson's baton.

On Oct. 24, the session was in the morning. There was another session on the following morning, and a third one in the afternoon of Oct. 25. On the 26th, some of the compositions were selected for a noon performance, with a broadcast from 1:30 to 2 p. m. over station WHAM and the Blue Network of the NBC.

Gedney Plays Cole Work

The performance on the evening of Oct. 26 started with Gardner Read's Passacaglia and Fugue, a composition in classic style, a tribute—conscious or unconscious—to Bach. Walter Mourant's "Three Dances", light and lively, followed, and then Prydatkevitch's Suite for Small Orchestra, a well written piece of music with a Russian flavor. Morton Gould's "Pavanne" proved to be clever, modern fun-making of the old-style dance. Then came Herbert Inch's "Serenade", the slow movement from a symphony. Mr. Inch, a graduate of the Eastman School, is now teaching at Hunter College. The sixth selection was Cole's Divertimento for String Orchestra and Piano, with Irene Gedney as soloist. The composition is brilliant, with a very difficult piano part. Miss Gedney won an ovation for her exceedingly skillful work, and the audience also liked the composition. The first movement of Von Bomhard's Symphony came next, a very long, sombre and repetitious composition, with much good writing in it, however. Then the pleasant Adagio from Joseph Wood's symphony, reminiscent of Schubert's "Unfinished", was played. The ninth selection was two movements from Daniel Gregory Mason's "Lincoln Symphony", which employs old Negro folk-songs. The tenth and last selection was four out of the six "Choreographic Impressions" by Robert Braine. They revealed originality, beautiful orchestration and intriguing rhythms.

There were several of the composers in the audience and they and all the compositions were warmly applauded. Dr. Hanson paid the orchestra a warm tribute at the close of the performance, and announced that the orchestra was to make a second series of recordings of American compositions.

The complete list of compositions performed is as follows: Concerto for Orchestra, Amedeo de Filippi; Symphony in G, George Maynard; Andante and Scherzo, E. Edwin Young; "The Birthday of the Infanta", A Ballet, Joseph Wagner; "Aucassin and Nicolette", an opera, William Bergama; Suite for Small Orchestra, Roman V. Prydatkevitch; "Serenade", Herbert Inch; Music for Strings, Burrill Phillips; Allegro Molto and Andante con moto, Carl Howard; "Coulennes", Mary Howe; Three Dances, Walter Mourant; Symphony No. 1, Joseph Wood; "Pavanne" (second movement from "American Symphonette", No. 2), Morton Gould; Suite for Chamber Orchestra, Emil Koehler; Symphony No. 1, Moritz Von Bomhard; "Cowboy Lament", Paul Beckhelm; "The Colors of War", Bernard Rogers; Divertimento for String Orchestra and Piano, Ulrich Cole; "Campane d'Asolo", Ethel Glenn Hier; "The Hurricane", ballet in two acts, Arthur Hitchcock; Prelude to a Drama, Radie Britain; "Lincoln" Symphony, Daniel Gregory Mason; "Choreographic Impressions", Robert Braine; Passacaglia and Fugue, Gardner Read.

MARY ERTZ WILL

BOSTON WELCOMES NEW YORK PLAYERS

Barbirolli and Philharmonic
Symphony Give Local
Premiere of Weinberger Work

BOSTON, Nov. 5.—The orchestral season in Boston was enlivened by the visit of the New York Philharmonic-Symphony, with John Barbirolli conducting, on Nov. 1, in Symphony Hall.

Introduction and Allegro, Op. 4.....Elgar
"Daphnis et Chloe" (Suites Nos. 1 and 2).....Ravel
Symphony in C, No. 34 (K. 330).....Mozart
Variations and Fugue, "Under the Spreading Chestnut Tree".....Weinberger
(First performance in Boston)

The Elgar work served well to introduce the visitors.

The Weinberger variations were the immediate novelty, and appeared to catch the fancy of the audience completely. They have amusing measures, display an astonishing amount of technique, including the expert handling of a difficult bit of fugal subject matter, and in general, make for good listening. The composer should have been pleased with the performance.

This orchestra plays with vigor and very obvious enthusiasm. It bites into the music it essays with an incisiveness that is arresting. What it appears to lack is finesse and the complete revelation of the subtleties of a score, such as the Ravel or the Mozart. But it is excellent for us to hear more than one interpretation of a work; it makes us more discriminating. G. M. S.

BOSTON SALUTES OPENING RECITALS

Kreisler Inaugurates Formal
Season—Lotte Lehmann
Offers Lieder

BOSTON, Nov. 5.—The recital season was inaugurated in Symphony Hall on Oct. 18 by Fritz Kreisler, whose program included the Bach Partita in B Minor for violin alone, beautifully played, the Mozart Violin Concerto No. 4 in D, the Chausson Poem, some smaller works by Mr. Kreisler himself and three Paganini Caprices. As usual, when Mr. Kreisler comes to town, there was great enthusiasm. Carl Lamson accompanied.

In Symphony Hall Lotte Lehmann charmed a large audience with her singing of Lieder by Schubert, Schumann, Brahms and Wolf. The piano accompaniments of Paul Ulanowsky were models of artistic achievement. It was an unusually satisfactory concert.

In Jordan Hall, music for two pianos was played by Celius Dougherty and Vincenz Ruzicka, and Harriette and Jules Wolfers gave a recital of sonatas for violin and piano by Brahms, Bloch and Turina. Mr. Wolfers's performance at the piano was musicianly, and apart from some mannerisms, Mrs. Wolfers's playing was enjoyable.

Jan Smeterlin visited Jordan Hall and gave delight to a large audience.

GRACE MAY STUTSMAN

CHICAGO ORCHESTRA GIVES STRAUSS LIST

Pauly Sings Lieder and Finale
from 'Salome' Under Baton
of Dr. Stock

CHICAGO, Nov. 5.—Rose Pauly, soprano of the Metropolitan Opera, made her first bow here when she appeared as soloist with the Chicago Symphony in its third concert of the current Thursday-Friday series in an all-Strauss program on Oct. 26 and 27. Dr. Frederick Stock conducted.

ALL-STRAUSS PROGRAM
Serenade for Wind Instruments, Op. 7.
Three songs:
'Cacilie', 'Allerseelen', 'Schlechtes Wetter'.
Tone poem, 'Thus Spake Zarathustra', Op. 30.
Salome: 'Dance of the Seven Veils'; Finale.

Miss Pauly's intense style, tempered by the artistry of her musicianship, fitted the Strauss music perfectly. The tremendous force and passion, which is the undercurrent of his work, came to life through her voice. In her opening group of three songs the lyricism of the media restricted her style. She found her forte in the finale of 'Salome'. Here all the flaming, slashing, frenzy of the music was brought to life in her portrayal of the mad princess's monologue with the head of John the Baptist. Vociferous applause greeted Miss Pauly at its conclusion. The orchestra lent excellent support in the accompaniments.

The woodwind serenade was done in a highly refined manner with particular attention to the delicacy of the music. The colossal 'Zarathustra', with its staggering sonorities was played in the grand manner, but the orchestra was at its best in the 'Dance of the Seven Veils'. Dr. Stock conducted in his usual masterly fashion.

The orchestra opened its Tuesday afternoon series on Oct. 24 with a representative program under Dr. Stock. Both orchestra and conductor were in excellent form for this—the first of sixteen concerts to be given the second and fourth Tuesday of each month. The program follows:

Overture to 'Fidelio', Op. 72.....Beethoven
Symphony No. 10 in C.....Schubert
'Don Juan'.....Strauss
'Capriccio Espagnol'.....Rimsky-Korsakoff

The audience remained impassive to the majestic grandeur of the Beethoven 'Fidelio' Overture and the Schubert Tenth Symphony. However, the truly great performance of the Strauss 'Don Juan', which followed, electrified the crowd with its radiant glow and warmth. The orchestra displayed its great virtuosity in this score as did its conductor, who gave his directions with a minimum of motion. A rollicking performance of Rimsky-Korsakoff's show piece closed the program.

Miaskovsky Symphony Offered

The symphony, Dr. Stock again conducting, gave a dashing performance of brightly colored Russian scores on its second program, Oct. 19 and 20.

'Baba-Yaga', Op. 56.....Liadoff
Symphony No. 6 in E Flat Minor, Op. 23, Miaskovsky
Symphony No. 4 in Minor, Op. 36, Tchaikovsky

The cleverness of Liadoff's orchestration of his description of the Russian "witch", in which effect is given preference over musical values, was pungently performed. The performance was labored at times due to the rhythmical complexities of the score. The power and universal appeal of the Miaskovsky Symphony, the sixth of his eighteen, were thoroughly exploited by orchestra and conductor; the last movement calls upon the full resources of the orchestra, including the organ.

After intermission the brilliantly scored melodies of the Tchaikovsky Fourth resounded through Orchestra Hall. Here shone the virtuosity of the men and their leader. In the Scherzo Dr. Stock forsook his baton, as is his wont. So jubilant were the musicians in their playing of the last movement that he had to quiet them from time to time to uncover themes given forth by the weaker voices of the orchestra.

E. H. A.

Virovai Begins First American Tour

Robert Virovai, violinist, began his first transcontinental tour in Washington, D. C., on Oct. 27. He was soloist with the Detroit Symphony on Nov. 2 and 3, playing the Vieuxtemps Concerto. He has also given recitals in Philadelphia, Providence, Pittsfield, Louisville, Lexington and New Orleans.

PHILADELPHIA MEN MAKE CHICAGO VISIT

Ormandy Conducts Orchestra in
Series Sponsored by
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CHICAGO, Nov. 5.—The Philadelphia Orchestra, conducted by Eugene Ormandy, opened the fifth History and Enjoyment of Music series sponsored by Northwestern University in the Auditorium on Oct. 31 with a program of masterpieces by the three B's.

The program was arranged chronologically and opened with the Bach Suite No. 3 in D. The clarity and balance of the fugue in the opening set a high standard for the evening. The lyric beauty of the second movement was exploited to its fullest extent and was followed by the charming performance of the two dances. The finale brought a wave of applause acknowledged by both orchestra and conductor.

In the Beethoven First Symphony which followed the classical charm and beauty of the score were laid before the listeners in glowing detail. The Second Symphony of Brahms drew another ovation. The excellence and finish of Mr. Ormandy's conducting, both technically and musically, dominated the evening.

E. H. A.

METROPOLITAN GUILD OFFERS TESTIMONIAL

Johnson, Ziegler and Lewis Are Guests
of Honor—Harrell, Sayao and
Kiepora Sing

A testimonial dinner given to Edward Johnson, general manager of the Metropolitan Opera Company; Edward Ziegler and Earle R. Lewis, at the Waldorf-Astoria under the auspices of the Metropolitan Opera Guild on Nov. 3, included a speech on the opera's financial problems by Cornelius N. Bliss, chairman of the association. Mr. Bliss stated that the board of directors was confident of finding a way to continue opera at the Metropolitan, despite its problems. David Sarnoff, chairman of the board of the Radio Corporation of America, and one of the directors of the Metropolitan Opera Association, spoke on "Art and Business in Opera."

Mrs. August Belmont, chairman of the guild, welcomed the guests, and Lucrezia Bori called to the stage four figures costumed as the heroines of operas in which Mr. Johnson had sung the leading tenor roles. Dressed in Miss Bori's costumes, Mrs. Thomas Victor appeared as Juliette from Gounod's 'Roméo et Juliette', Nancy Holton as the Duchess of Towers from Deems Taylor's 'Peter Ibbetson', Alice Polk as Flora from Montemezzi's 'L'Amore dei Tre Re' and Sonia Stokowski as Mélisande from Debussy's 'Pelléas et Mélisande'. Brief lyrics by Mrs. John De Witt Peltz were read as toasts to Mr. Johnson by Mrs. Joseph W. Burden during the tableaux. Mrs. Francis Rogers appeared in a monologue. A song to Edward Ziegler was performed in four languages by Doris Doe, Irene Jessner, Nicholas Massue and John Gurney, with Wilfred Pelletier at the piano.

Mack Harrell, 1939 prize winner of the Metropolitan Auditions of the Air, sang Lieder by Schubert and Wolf; Bidu Sayao offered Spanish songs; and Jan Kiepora, substituting for Lotte Lehmann, who was indisposed, sang an aria and a Polish song.

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MUSIC: More Christmas Music and Symphonic Scores Appear

FOREIGN CAROLS AND BACH HEAD THE YULETIDE MUSIC

ONE of the features of major importance in the year's crop of Christmas music is, as in previous years, the issuance of a new volume of unfamiliar old carols by the Carol Society founded in New Haven in 1923 to recover old Christmas songs and to encourage carol singing. The arrangements are again the work of David Stanley Smith, while the publishers are Stainer & Bell of London, represented here by the Galaxy Music Corporation.

This year's collection, volume sixteen of the series, consists of eight Provençal and Other Christmas Carols, of special beauty being two noëls, 'Mary's Song' and 'The Shepherd's Song', from a Flemish Christmas play, and the Provençal 'The angel wakes the shepherd' and 'The Christmas Feast'. One of the most intriguing is the Swedish 'Herod and the Cock', and then there are the Burgundian noël, 'The Curé of Plombière', the Provençal 'The Visit to Bethlehem', and 'The Beauty of the Child', likewise old French. Edward Bliss Reed has again been responsible for the English versions of the texts.

Stainer & Bell also publish three fine new English carols, 'Lully, for the Infant Born' by F. T. Durrant; 'About the Field', a setting by C. H. Walker of the old English carol words, 'Tyrley, tyrflow' ('About the field they piped full right'), and 'I saw a light', a setting by Maurice Blower of words of about 1500.

The Galaxy Music Corporation in bringing out the first edition of the Bach Christmas cantata, 'For us a Child is born', yet published in its entirety with both English and German texts (the excellent English version being the work of a singer long known as a Bach specialist in Germany, Sydney Biden), has made generally available one of the master's cantatas hitherto totally unfamiliar to most Bach lovers, accustomed as they are to regarding the 'Christmas Oratorio' as Bach's sole contribution to music specifically designed for Christmas. The music of this cantata is of great beauty throughout, and it has the double-headed advantage of being much easier technically to sing than most of the other Bach cantatas and of being suitable for both church and Christmas-concert use. It consists of seven numbers, an overture, solos for contralto, tenor and bass, or baritone, and two choruses for mixed voices besides the closing 'Alleluja' chorale, based on the melody of 'Wir Christenleut', attributed to Kaspar Fügler the Younger.

From J. Fischer & Bro. come two carol novelties of exceptional interest because of their elaborately varied line and unusual character generally, the 'Albanian Ox Carol' and the 'Balkan Candle Carol', both freely scored by Harvey Gaul for soprano solo and mixed voices, the second also being arranged for male chorus; while of similar unique charm is the Czech 'Rocking Carol', arranged by Edward Harris for both mixed and male choruses. Then 'This is the Winter morn' by W. A. Goldsworthy is a very effective Christmas Processional for Junior and Senior Choirs combined.

An excellent setting of Bach's air, 'Süßes Tröst, mein Jesus Kommt' ('Blessed Hope, a Saviour is born'), by Hugo Anson, with English words by Lucia Young, is issued by J. Curwen & Sons (New York:

G. Schirmer) as are also a Christmas cantata, 'The Flower of Bethlehem', consisting of eight finely conceived songs for unison and two-part chorus by Eric H. Thiman, with words by Irene Gass, and a children's operetta, 'Children of Marken', with music by B. Mansell Ramsey and text by Lilian F. Ramsey. The three-act operetta has a picturesque Dutch setting, an attractive story and sprightly music.

C. C. Birchard & Co. publish an arrangement by Morten J. Luvaas for mixed voices of the beautiful Upper Silesia folk carol, 'On the mountain the wind is wild', and an ingenious Christmas score for toy orchestra, 'A Holiday Hook-Up', by J. Lilian Vandevere, in which Father Christmas, broadcasting from Station TUNE, introduces various groups who contribute songs and dances to the accompaniment of the rhythm band instruments.

The Oxford Press (New York: Carl Fischer) has a 'Quid petis, O fili?' by Cecil Cope, a tenderly quaint setting of ancient carol words, and a graceful carol by Mary Wiblin, 'In darkest silence fell the snow', and also a set of easy arrangements of eight carols for strings, suitable for use either as orchestral items at school concerts or as accompaniments for choral groups. Among them are 'The First Nowell', 'In dulci jubilo' and 'God rest thee merry, gentlemen'.

Then from the Arthur P. Schmidt Co. come William Lister's lilting 'Sing all Nowell', for two-part treble voices, and two short carols (within one cover) by T. Carl Whitmer, 'Come with me' and 'There were four kings'; from E. C. Schirmer comes a well-made arrangement by Katherine K. Davis for three-part women's chorus of 'Jesu, lead my footsteps ever' from Bach's 'Christmas Oratorio', with English words by Charles Sanford Terry; and from J. & W. Chester of London, an effective art-song, 'Carol' by E. d'Arba, for solo voice. Finally, Boosey, Hawkes & Belvin issue 'Thirty Minutes with Santa Claus', the latest in the 'Thirty Minutes' series of playlets with music by H. L. Bland, containing eight favorite Christmas songs, beginning with 'O come, all ye faithful' and ending with 'Silent Night'.

A GOOD NATIVE BALLAD AND SONGS FROM ENGLAND

'THANK God for All These!', by Kennedy Russell, is a fluently and attractively melodious setting of words by Arthur Stanley, breathing sentiments that find response in all hearts, and its musical and textual nature makes it eminently useful for many different purposes. It is published in two keys by Michael Keane, Inc.

The same firm, as the representative for this country of the London house of Ascherberg, Hopwood & Crew, is introducing here the latest song by Haydn Wood, composer of many English songs that have achieved wide popularity. In 'A bird sang in the rain' the composer's long-established facility in devising a graceful melodic line that, for all its appealing character, never deviates from a certain well-bred elegance, is again in evidence. The words are by A. Harvey Lang-Ridge. A symphonic orchestration scored by the composer is also available for either independent performance or to be used as accompaniment to the voice in the higher of the two keys in which the song is issued.

And from the same publishing source comes also 'Shannon River', by Reginald Morgan, a song with the nostalgically Irish contour of the line that invariably finds its mark. It, too, is published for both high and low voice.

SYMPHONIC AND CHAMBER WORKS BY A NEW AMERICAN COMPOSER

THE scores of three major compositions by Alan Hovanness, a young American composer of Persian and Armenian ancestry who has been attracting the attention of English musicians through performances of his works given over the air in London, have recently been released by the Whitney Blake Music Publishers. One is the 'Exile' Symphony, which was given a radio performance by the British Broadcasting Company's symphony orchestra under Leslie Heward's baton in London last Empire Day, May 26; the others are a String Quartet, No. 1, Op. 8, and an orchestral fantasy, 'Monadnock', Op. 2-B.

The music of these works, which, according to a printed list given, represent but a fractional part of Mr. Hovanness's prolific compositional activity, is the product of a fervid imagination and is marked by a refreshing youthful vitality and eagerness. It is obvious that the young composer has not worshipped at the shrine of the ultra-modern gods and so his music is happily innocent of the clichés associated with them. At the same time there is nothing banal in his treatment of his material, and the material in itself has a marked individuality. An uncompromising sincerity permeates all his work as here revealed, and there is a solid structural integrity throughout.

The symphony, which bears the opus number 17, is the most recent of the three works. It is in three movements, the opening Adagio being designated 'Lament'; the scherzo, 'Conflict', and the final Largo lamentando with an Allegro episode, 'Triumph'. Program notes used for the BBC broadcast called attention to the "mood of strange and melancholy beauty" established in the 'Lament', a mood "rudely shattered by a jagged motive of savage strength"; to the inner conflict of the soul felt in the sinister gaiety of the 'Conflict' scherzo; and to the struggle of two opposing elements in the Finale, out of which a chorale of triumph is born that "sounds the universal spirit of thankfulness". The varying moods of the work are contrasted with good dramatic effect, and in the last movement the development of the chorale achieves a climax of imposing breadth and tonal splendor as an expression of "Glory to God in the Highest, and on Earth Peace, Good Will Toward Men".

'Monadnock', which was played in London in August by the BBC orchestra, again under Leslie Heward's direction, was not conceived as descriptive music, it seems, but as a tribute to the solitary grandeur of the mountain for which it is named. It further discloses the composer's fondness for chorale-like themes, opening, as it does, with a majestic chorale given out by the woodwinds and, after a fugal Allegro episode in the strings and timpani, which suggests the gayer moods inspired by sparkling sunshine, reintroducing the chorale as proclaimed by the brasses with crashingly sonorous effect.

As for the string quartet, it exemplifies the relish with which young Mr. Hovanness applies himself to fugue writing, for not only one, but two of the four movements are in fugue form, the second movement being a compactly worked out quadruple fugue, which culminates in a dramatic juxtaposition of all four subjects, while the last movement is also fugue, built on a sprightly little theme and developed in a

spirit of apparently spontaneous gaiety. The opening movement is a short prelude, while the third is an Andante lamentando with a soaring lyric character tinged with melancholy.

SYMPHONIC SUITE BY READ BASED ON SANDBURG POEMS

THREE poems by Carl Sandburg form the inspirational basis of Gardner Read's 'Sketches of the City', a symphonic Suite for large orchestra published for the Juilliard Foundation by Edwin F. Kalmus. The poems to which the young American composer attributes this, his opus 26, are 'Fog', 'Nocturne in a Deserted Brickyard' and 'Prayers of Steel'.

These symphonic sketches are written with a shrewd perception of possible orchestral sonorities and an impressive command of the technique required for achieving them. In all three the composer has found apt expression for his enkindled imagination, with the result that the spirit of the Sandburg verse incarnates itself in a vividly suggestive manner. 'Fog' opens with intriguing passages of fourths in the muted 'cellos, following open fifths in the basses, then the alto flute enters to assume the main melodic burden of the movement in strains of mysterious and even melancholy character. The atmosphere of the poem is tangibly created.

In the Nocturne, after the opening plaintive melody sung by the English horn effective use is made of the harps against melodic passages of the horns and eventually the woodwinds. The return of the poignant song of the English horn against trilling strings ushers in a peculiarly moody conclusion. The third sketch, 'Prayers of Steel', bitingly graphic in its structural delineateness, is a further example of resourcefulness in orchestration, with pages of flinty and steely tone color. The suite has had performances by the Chicago, Cincinnati and Rochester orchestras.

The score of Mr. Read's Symphony, No. 1, in A Minor, is also available now, having been published by the Affiliated Music Corporation. This is the work with which the composer won the first prize of \$1,000, in the New York Philharmonic-Symphony Society's American Composers' Contest in 1937, in consequence of which it was given its premiere by the New York orchestra just two years ago. A perusal of its pages serves to confirm the impression that Mr. Read possesses a quite exceptional craftsmanship.

BRIEFER MENTION

Choral Music, Sacred:

The Office for the Holy Communion, adapted to English words by Edmund H. Fellowes from William Byrd's Mass for Four Voices and Mass for Five Voices. English versions, designed especially for use in the Episcopal Church, of two of Byrd's noblest sacred works, the editor having found it possible, with very few exceptions, to bring the main accentuation of the English texts into precise conformity with that of the Latin, "with the result that the free rhythms of Byrd's music, based, as they are, upon true verbal accentuation, are practically identical in the Latin and English texts" (London: Stainer & Bell, New York: Galaxy).

'Domini est terra', psalm for chorus and orchestra, by Lennox Berkeley. An impressively dignified and churchly psalm setting, with Latin text. A nine-minute work (London: Chester).

For String Orchestra:

'Brother James's Air', arranged for first, second and third violin, viola and two 'cellos, with optional parts for piano and unison voices, by Arthur Trew. An appropriately simple and dignified arrangement of the air 'Marosa', considered one of the most beautiful of many that came spontaneously to the Scottish Mystic, James Leith Macbeth Bain, known as Brother James. The words of his metrical version of the Twenty-third Psalm are printed in, in case it should be desired to use voices (London: Oxford, New York: C. Fischer).



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TWO COMPOSERS WIN PADEREWSKI AWARDS

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Works Submitted

Two prizes of \$1,000 each, from the Paderewski Fund for the Encouragement of American Composers, were awarded recently to Walter Helfer and



Walter Helfer



Morris Mamorsky

Morris Mamorsky, of New York, for compositions submitted in the 1938 competition. Judges of the contest were Hans Lange, Quincy Porter and Sigismund Stojowski; trustees of the fund who made the award known are Arthur D. Hill, Wallace Goodrich and Adams Sherman Hill.

Mr. Helfer's work is composed for small orchestra and entitled 'Prelude to A Midsummer Night's Dream' and Mr. Mamorsky's prize-winning competition is a concerto for piano and full orchestra. Mr. Helfer is a graduate of Harvard University, and after studying at the New England Conservatory of Music he won a Fellowship from the American Academy in Rome. He is a member of the music department of Hunter College in New York. Mr. Mamorsky was graduated from the Yale University School of Music in 1937, and is a pianist as well as a composer. The prizes were awarded from the income of a fund established by Ignace Paderewski in 1897.

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QUAKER CITY HEARS CHAMBER ENSEMBLES

Sevitzky Leads Simfonieta and Gomberg a New Group— Curtis Quartet Plays

PHILADELPHIA, Nov. 6.—Among the most acceptable and welcome events of these early weeks of Philadelphia's 1939-40 musical season have been several fine chamber music concerts.

With Fabien Sevitzky, its founder and conductor, leading, the Philadelphia Chamber String Simfonieta gave the initial concert of its fourteenth season in the Bellevue-Stratford Ballroom on Oct. 26. Arcady and Leo Dubensky, in Bach's Concerto in D Minor, for two violins, were the soloists, the former also being represented as a composer, his 'Meditation' having a first performance anywhere. The composition is appealing in structure and scoring. The concert also presented the American premiere of Malipiero's arrangement of 'Toccata' by Frescobaldi and the introductory local performance of Malcolm Holmes's transcription of 'Trois Chansons' by Ravel. In addition the concert offered Schönberg's 'Verklärte Nacht'.

Founded this season by Robert Gomberg, who conducted, the Philadelphia Chamber Orchestra impressed most favorably at its debut concert in the Ethical Culture Society Auditorium on Oct. 26, the ensemble consisting largely of Philadelphia Orchestra string players. An interesting and attractive program was ably directed and excellently performed, noteworthy being Mozart's thoroughly delightful Divertimento No. 11. Credited also with a Philadelphia premiere was Roussel's Sinfonieta. Other items included Mr. Gomberg's arrangement of the Andante from Debussy's string quartet, and a suite, arranged by Julius Mattfeld, of dance movements by Frescobaldi, Veracini, Pugnani, and Corelli.

Smaller Ensembles Active

The Curtis String Quartet, Jascha Brodsky and Charles Jaffe, violins; Max Aronoff, viola, and Orlando Cole, 'cello, launched on Oct. 18 a series of four consecutive Wednesday evening concerts in the Academy of Music Foyer. The initial program demonstrated convincingly the exceptional qualities of the ensemble's tone, and technical and interpretative cohesion. Haydn's Quartet in D ('The Lark') opened the program, with Beethoven's Quartet in E Minor, Op. 59, No. 2, as the second item, and the feature of the occasion. Schubert's Quintet in A, Op. 114 ('The Forellen') was the final work, engaging Messrs. Brodsky, Aronoff and Cole, with Edith Evans Braun, pianist, and Anton Torello, first contrabass of the Philadelphia Orchestra, as collaborating artists.

On Oct. 25 the Curtis players won further admiration by their performances of Schubert's Quartet in A Minor, Op. 29; a Concert Étude by Sinigaglia, and Brahms's great Quintet in F Minor, Op. 34, in which Mrs. Braun performed the piano part. The program on Nov. 1 was featured by Beethoven's Quartet in B Flat, Op. 130. Samuel Barber's 'Dover Beach', for baritone and string quartet, and Schumann's Quartet in A, Op. 41, No. 3, were also given. Robert Grooters impressed by his tasteful singing in the Barber work.

In addition to the series in the Academy of Music Foyer, the quartet played in Clothier Hall at Swarthmore College on Oct. 27.

The Philadelphia Trio, Guy Marriner, pianist; Alexander Zenker, violinist, and William A. Schmidt, 'cellist, played Brahms's Trio in B, Op. 8, and Arensky's Trio in D Minor, at a recital in the Franklin Institute on Oct. 22. Also listed were

Mr. Marriner's arrangements of two English folksongs. Mr. Marriner discussed the "trio" as a chamber-music form and commented on the works performed.

Haydn's Quartet in E Flat, Op. 33, No. 2, Jongen's Suite for viola and piano, and Schumann's Quintet in E Flat, for piano and strings, were performed at a recital in the concert hall of the Center Music School (successor to the Philadelphia Music Center) on Oct. 29. Participating were Broadus Erle and Morris Shulick, violins; Albert Falkove, viola; Hershey Kay, 'cello, and Leo Luskin, piano. On Oct. 20 Gabriel Braverman, violinist, and Marvin Gross, pianist, were scheduled for a joint recital.

Those who attended and appreciated last season's Historical Series of Solo and Chamber Music Recitals at the Curtis Institute of Music have been gratified to learn that another such group of concerts will take place during 1939-40 under the supervision of Ralph Berkowitz and a committee of graduates, with seven programs planned. The first concert took place in the institute's Casimir Hall on Oct. 30 before a capacity audience. Listed were songs by Campian and Dowland, sung by Robert Grooters, baritone, with Leo Luskin at the piano; Henry Purcell's 'Golden Sonata', performed by Noah Bielski and Marguerite Kuehne, violins, and Mr. Luskin; organ works of Palestrina, Clerambault, and Buxtehude, interpreted by Walter Baker;

a Couperin concerto for two unaccompanied 'cellos, with Esther Gruhn and True Chappell as exponents, and Corelli's Concerto Grosso No. 8, in G Minor, set forth by a chamber orchestra under Ezra Rachlin.

WILLIAM E. SMITH

Gardner Read Returns to America

Gardner Read, American composer, recently returned to America after a two-months sojourn in the Scandinavian countries. During his trip Mr. Read spent some time with Sibelius at the latter's home in Jarvenpää near Helsinki. Before embarking for the United States he visited Issay Dobrowen in Oslo, where the conductor was completing plans for his coming orchestra tour. Several of Mr. Read's works are scheduled for performance on Dobrowen's tour.

Barer to Play with St. Louis Symphony

Simon Barer, pianist, will play the Tchaikovsky Concerto with the St. Louis Symphony on Nov. 17 and 18. Mr. Barer started his tour late in October and has given recitals in Battle Creek, London, Ont., Portland, Me., Nashua and Salisbury, N. C., and Bristol, Va.

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CONCERTS: Singers in Debut and Return Appearances

(Continued from page 14)

have wished for more resonance in its lowest tones. The Handel works were sung in good classical style, especially the florid aria from the secular oratorio concerning one of the earthly loves of Phoebus.

The Finnish songs were of especial interest, though there did not seem any reason to deliver those by Kilpinen in German. Sibelius has composed more interesting numbers than those presented, but they were well worth hearing and the fourth, taken from 'Twelfth Night', had to be repeated. Miss Graves was especially successful in her Hugo Wolf songs, presenting them with grace that brought a ready response from the audience. The 'Mausfallen Sprüchlein' found such favor that it also had to be sung a second time. The final group of somewhat light calibre was sung with understanding and artistic communicativeness. N.

Mack Harrell Makes First Appearance in Town Hall Recital

Mack Harrell, baritone; Coenraad V. Bos, accompanist. The Town Hall, Nov. 1, evening:

'Dem Unendlichen'; 'Im Frühling'; 'Der Doppelgänger'; 'Auflösung'; 'Gondelfahrer'; 'Die Gestirne'; 'Aus Heliopolis'; 'Heliopolis'; 'Lied eines Schiffers an die Dioskuren'; 'Das Heimweh'; 'Der Musensohn'.....Schubert 'Wohl denk ich Oft'; 'Alles Endet was Entsetzt'; 'Fühlt meine Seele'; 'Der Feuerreiter'; 'Auch Kleine Dinge'; 'Blumengruss'; 'Ghasel'; 'Nun Lassen uns Frieden Schliessen'; 'Prometheus'.....Hugo Wolf

Mr. Harrell joins the Metropolitan Opera this season as one of the winners of the auditions of the air. It will be interesting, in view of his recital singing, to learn what he can do in opera. Gifted with a fine voice which, however, would seem more of a bass with poorly produced low tones, than a true baritone, much of his singing was of a high calibre. The medium voice was brilliant. It is to be noted that Mr. Harrell in giving this type of program, set himself a Herculean task for a debutant. Few seasoned artists could sustain interest through such a list, and if interest occasionally sagged, as in the interminable Schubert 'Heimweh', excuses may be made. An extraordinarily clear enunciation added much to the performance. Among the Schubert songs, the best were 'Auflösung' and the apostrophe of the mariner to the Dioscurides. 'Der Musensohn' brought a touch of lightness which was needed. The Wolf settings of Michael Angelo's poems were given with devotion and the remaining Wolf numbers, well sung. Mr. Harrell is obviously a serious artist worthy of highest consideration. Mr. Bos played splendidly, as usual, but seemed occasionally to be leading rather than accompanying. H.

Elsa Baklor Sings in the Town Hall

Elsa Baklor, soprano, who hails from Baltimore and who made a Town Hall debut last season, returned to the same auditorium on the evening of Oct. 22, with Le Roy Evans at the piano. Mme. Baklor included as her main offering the 'Mirror Scene' from 'Thais' and for the first part



Elsa Baklor



Joanne de Nault



Grace Leslie



Erica Darbo



Harold Patrick



Fritz Kreisler

of her program, songs in Italian, French and German. The second part consisted of Spanish songs and Hungarian Gypsy songs presented in costume.

As at her previous appearance, Mme. Baklor disclosed a voice of lovely quality which was more persuasive in its middle reaches than in its higher ones. Liszt's 'Die Lorelei' was well presented, and Fauré's 'Le Secret' had charm. The wisdom of giving songs in costume is a matter of choice. Costumes seem, in most cases to distract one's attention from the singing itself, but in any case, both the Spanish and Hungarian songs were especially well given and were greatly enjoyed by the audience. N.

Grace Leslie Returns in Recital

Grace Leslie, contralto; Alice Wightman, accompanist. Town Hall, Oct. 28, afternoon:

'Ahi quanto è vero' ('Il pomo d'oro').....Cesti 'Laudamus Te' (Mass in B Minor).....Bach Cavatina ('Anna Bolena').....Donizetti 'Frauenliebe und Leben'.....Schumann 'The Patriot' (Browning).....A. Walter Kramer 'Le Balcon'.....Debussy 'Ich atmet' einen linden Duft'.....Mahler 'E se un giorno tornasse'.....Respighi 'I Vaageldann'.....Johansen 'La Ermita de San Simon'.....Castellano-Tedesco 'Twilight'.....Tom Dobson 'Where Corals Lie'.....Edward Elgar 'Interlude'.....Andre Kostelanetz 'Prelude to Conversation'.....Wells Bivly 'Rain has fallen'.....Samuel Barber 'Who calls'.....Elinor R. Warren

Miss Leslie is no stranger to local concert-goers, and she returned on this occasion with a program on which there was an embarrassment of riches. Songs from four centuries and in five languages made up a list which might well serve as an example to those singers who offer the same familiar fare, season after season. And furthermore, Miss Leslie brought an experienced musicianship and imagination to bear upon her task of interpretation.

The concert began with an excerpt from an opera by Marc'Antonio Cesti, a seventeenth-century composer, now almost forgotten. From this and the 'Laudamus Te' from Bach's B Minor Mass, in which her command of style was revealed, Miss Leslie passed, by way of a Donizetti cavatina, to Schumann's romantic cycle, which she brought to an effective climax in 'Nun hast du mir den ersten Schmerz getan'. American composers were well represented on the

second half of the program, in an international group. Kramer's 'The Patriot,' a stirring "scena," setting the Browning poem impressively, was dramatically portrayed. The intelligence and versatility of Miss Leslie's singing were called upon in these songs of various moods. A cordial audience was present. R.

Erica Darbo Returns in Recital

Erica Darbo, soprano; William Tarasch, accompanist. The Town Hall, Oct. 26, evening:

'Auf dem Wasser zu Singen'; 'Frühlings- traum'; 'Gretchen am Spinnrade'; 'Das Wirthshaus'; 'Rastlose Liebe'.....Schubert 'Am Sonntag Morgen'; 'Therese'; 'Ach, Wende diesen Blick'; 'Mädchenlied'; 'Das Mädchen Spricht'.....Brahms 'Madre Pietosa' from 'La Forza del Destino'.....Verdi 'Dich, Teure Halle' from 'Tannhäuser'.....Wagner 'Eit Syn'; 'Millom Rosor'; 'Ragnhild'; 'En Svane'; 'Den Aergjerrige'.....Grieg

Miss Darbo made a New York debut in the same hall in 1936, and was also heard in the title-role of 'Salome' when it was given at the Lewisohn Stadium, so her singing was not unfamiliar. Added to a gracious personality, she has a fine voice, well trained, and interpretative skill well above the average. Her recital was, therefore, one of especial interest to which the variety of choice added much.

All the Schubert songs were deftly projected and the unhackneyed Brahms group was well given. The Verdi excerpt is not the composer's most interesting piece of work but Miss Darbo sang it with dramatic understanding and excellent tone. So also, the Wagner number. The Grieg songs were of especial interest owing to their being sung with their original texts. It was an evening of unusually good vocalism throughout. H.

Kreisler Returns in Recital

Fritz Kreisler violinist; Carl Lamson, accompanist. Carnegie Hall, Oct. 28, afternoon:

Concerto in D Major, No. 4.....Mozart Partita in B Minor.....Bach (for violin alone) 'Poème'.....Chausson Cavatina - 'Shepherd's Madrigal' - 'Mala-guena' - 'Gypsy Caprice'.....Kreisler Three Caprices.....Paganini-Kreisler B Flat Minor - B Minor - A Minor

His usual overflow audience on the platform joined the capacity throng out front in lionizing Mr. Kreisler. A wreath was brought out on the stage midway in the recital. The violinist invested the measures of the Mozart concerto with much of seraphic charm, in spite of a not very satisfactory piano substitute for Mozart's orchestra. Not every Mozart enthusiast could have approved the Kreislerian cadenzas, full as they were, of his own sort of double-stopping.

However, it was in Bach's unaccompanied partita in B Minor that the recitalist was most consistently on the heights. Technically the playing was as secure as it was resourceful. But beyond feats of bowing and fingering was a humanity of utterance which did not become sentimental. It preserved the essential nobility of the music, while investing it with a warmth by no

means common in performance of this and kindred works of Bach. There was a curious sag in the performance of the Chausson 'Poème'; wrong notes were plentiful, along with slips of intonation. But the final muted measures were of rare beauty. T.

Joanne de Nault Returns After Long Absence

Joanne de Nault, Canadian contralto, who sang here a number of seasons ago, returned to present an interesting program in the Town Hall on the evening of Oct. 24, with Ellmer Zoller at the piano. Mme. de Nault sang with intelligence and genuine musicianship and in portions of her scale where the production was best, with much charm. 'Revenez, Amours' from Lully's 'Thésée' was delightfully given, but the recitative and prayer from Bruch's secular oratorio 'Odysseus', inevitably invoked memories of Schumann-Heink in the same number, nor was Mme. de Nault's singing of the piece quite up to the standard of some of her other numbers. Lieder by Schumann, Schubert and Wolf displayed good style and discrimination, though 'Verborgeneheit' might have had a little more intensity. Lazzari's 'Le Cavalier d'Olmedo' was so persuasively given that a repetition was necessary. An interesting Canadian folk song which was added, was inherently delightful and its excellent performance made it even more so. An audience of size listened with attention and applauded with vigor throughout the evening. D.

Harold Patrick Makes Recital Debut

Harold Patrick, baritone, an Atwater Kent Auditions winner in New Jersey several seasons ago, made his New York recital debut in the Town Hall on the evening of Oct. 27, with Anca Seidlova at the piano.

The singer disclosed a good voice of considerable volume when it was utilized, though the scale was uneven in quality and a too frequent use of a colorless, remote pianissimo was something of a detraction. But in spite of all these things, charm of manner and excellence of natural vocal equipment made Mr. Patrick's recital of interest. Classical arias by Handel and Arne were well given, especially the opening 'Si i Ceppi' from the former composer's opera, 'Bernice'. A group of songs in English was not especially striking but the succeeding German one by Strauss, Trunk and Schubert was well presented. Herod's aria from 'Hérodiade' had some ringing tones, but the singer was less at home in the French language. A final group, also in English, included Powell Weaver's 'The Abbot of Derry', a good number, and 'Love's Pledge' by Miss Seidlova, which was singled out for especial favor. H.

Edwin Ziegler Opens Chamber Music Hall

The honor of opening the redecorated and otherwise reconditioned Chamber Music Hall in Carnegie Hall, fell to Edwin Ziegler, tenor, who was heard there in recital on the evening of Oct. 19, with Kenneth Walton at the piano. Mr. Ziegler set him- (Continued on page 28)



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PHILADELPHIA MEN ENLIST SOLOISTS

Kreisler and Tabuteau Play New Arrangements Under Baton of Ormandy

PHILADELPHIA, Nov. 5.—With Eugene Ormandy conducting, the Philadelphia Orchestra presented an interesting program at its concerts of Oct. 20-21 in the Academy of Music, with Fritz Kreisler as soloist.

Sinfonia in B Flat.....J. C. Bach
Fantasie in C, for Violin and Orchestra
Schumann-Kreisler
Concerto No. 22, in A Minor.....Viotti
Symphony No. 2.....Randall Thompson
(First performance in Philadelphia)

The J. C. Bach Sinfonia afforded charming and gracious music and was finely set forth by conductor and musicians.

Kreisler was given a prolonged greeting upon his entrance and ovations followed each of the works in which he was heard. His performances were marked by the anticipated authority and

artistry, the exposition of the Viotti concerto proving especially admirable. His interpretation of the Schumann Fantasie was also highly gratifying, although Kreisler's art and his skillful and thoughtful revisions of the original orchestration could not conceal the composition's generally ungrateful character and style.

Randall Thompson, now director of the Curtis Institute of Music, was present to hear his symphony performed and came to the stage to acknowledge the applause which indicated its favorable reception after a splendid reading by Dr. Ormandy and his associates. In structure, content, and instrumentation, the symphony contains much that is substantial and sound. Its music is direct and straightforward.

Tabuteau Scores as Soloist

Marcel Tabuteau, first of the orchestra's several leading players listed for solo appearances, lent special appeal to the program given at the orchestra's concerts of Oct. 27-28 with Dr. Ormandy conducting. The program follows:

Suite from 'Dido and Aeneas'...Purcell-Cailliet
Quartet in F, for Oboe and Strings
Mozart-Stokowski
Symphony in D Minor.....Franck

The Cailliet suite, consisting of eight excerpts from Purcell's opera, beginning with the overture and concluding with 'Dido's Lament', had an effective performance, and the thrice-familiar Franck symphony was vitally projected. The slow movement was especially beautiful.

However, the outstanding pleasure of the program was a consequence of Mr. Tabuteau's superb solo playing in the Mozart, which, originally for oboe, violin, viola and cello, has been transformed into a "concerto" through Stokowski's arrangement, in which the oboe is accompanied by small orchestra. The work (K. 370) is replete with lovely music from first note to last and one can not imagine a more artistically defined and balanced performance than was attained. A prolonged ovation, in which Dr. Ormandy and his colleagues participated, signified great delectation and approval, the soloist being recalled many times.

First Concert for Youth

This season's first "Concert for Youth" on Oct. 18 witnessed the Academy of Music filled from parquet to amphitheatre by an enthusiastic audience—eager to hear and ready to applaud loudly and long. The program listed works performed at previous concerts in the regular series—Bach's Suite in D; Brahms's Symphony in D, No. 2; an Entr'acte from Mussorgsky's 'Khovantchina' and Stravinsky's suite from 'The Firebird'.

WILLIAM E. SMITH

PHILADELPHIA RECITALS

New Series Inaugurated by Cooper Foundation and Swarthmore

PHILADELPHIA, Nov. 5.—The Cooper Foundation and the department of music of Swarthmore College forecast several attractive musical events for the current season. The first, a recital by the Curtis String Quartet, was given in Clothier Memorial Auditorium at the college on Oct. 27. Other programs will be given by Rene La Roy, flutist, and Lucile Lawrence, harpist; Claribel Gegenheimer and Lindsay A. Lafford, organists; Fritz Krueger, tenor; the Russian Cathedral Choir of New York, and the Swarthmore College Orchestra and Chorus.

At Bryn Mawr College a series was

inaugurated in Goodhart Hall with a recital by Angna Enters on Oct. 26. Other events projected are: a dance concert by Charles Weidman and Doris Humphrey and their groups; Yehudi Menuhin, and recitals by José Iturbi, pianist, and Carroll Glenn, violinist.

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces a series of ten lecture-recitals on Modern Music by Paul Nordoff, young American composer and pianist. Mr. Nordoff is a member of the conservatory's faculty.

W. E. S.

CIVIC SYMPHONY BEGINS PHILADELPHIA SERIES

WPA Orchestra Inaugurates Sunday Concerts at University Under Guglielmo Sabatini

PHILADELPHIA, Nov. 5.—The Philadelphia WPA Civic Symphony, recently reorganized and conducted by Guglielmo Sabatini, inaugurated a series in Irvine Auditorium of the University of Pennsylvania on Oct. 22. Two soloists were featured: Isadore Schwartz, violinist, and Dolores dePuglia, youthful coloratura soprano. Mr. Schwartz was admirable in Telemann's A Minor Concerto, performed in an arrangement by Mr. Sabatini, and Miss dePuglia revealed excellent vocal potentialities in arias from Rossini's 'The Barber of Seville', Verdi's 'La Traviata' and Alabaieff's 'Russian Nightingale'. Orchestral fare provided works by Cimarosa, Schubert, Verdi, Deems Taylor and Bizet.

On Oct. 29 Mr. Sabatini ably conducted the orchestra in the same hall, numbers including Schubert's 'Romanic Overture', in an orchestral transcription by Edgar Stillman-Kelley; Haydn's Symphony No. 100, in G ('Military'); the Prelude to Mussorgsky's 'Khovantchina' and the 'Persian Dances' from the same opera; and three dances from Smetana's 'The Bartered Bride'. Mr. Sabatini was represented by his melodious 'Poemetto Autumale'. The solo-

ist was Ruth Germaine, soprano, whose renditions of the 'Allelulia' from Mozart's 'Exsultate, Jubilate', the 'Queen of the Night' aria from 'The Magic Flute' and Arditi's 'Il Bacio' found favor.

W. E. S.

PHILADELPHIA OPERA APPOINTS BALLET HEAD

Mary Binney Montgomery Becomes Chief Dancer and Designer for Organization

PHILADELPHIA, Nov. 5.—C. David Hocker, president and general manager of the Philadelphia Opera Company, recently made public the appointment of Mary Binney Montgomery as ballet mistress of the organization, now entering its second season.



Mary Binney
Montgomery

Miss Montgomery and her dance group have attained a high position among the city's choreographic ensembles since their debut several seasons ago. She will not only be the group's director and principal dancer, but choreographer and designer as well. Among the ballets which have had world premieres by Miss Montgomery's organization have been 'Joseph and His Brethren', with music by Werner Josten; 'County Fair', with music by Evelyn Berckman, and 'An American in Paris', to George Gershwin's score. Miss Montgomery and her dancers have appeared with the Philadelphia Orchestra, and have fulfilled engagements at Robin Hood Dell.

W. E. S.

CHICAGO, Nov. 5.—Manuel Baroumis, Greek tenor, has been engaged for the Chicago City Opera and will make his debut in 'Cavalleria Rusticana' on Nov. 9.

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CONCERTS: Artists Return to New York Halls—First Two-Piano Event

(Continued from page 26)

self a task in a formidable program which began with Bach's 'Mein Liebster Jesus ist Verloren' and ranged through Schubert, Strauss, modern French composers, Russian songs sung in the original and an English group including one, 'The Streets of Hell', by himself. Mr. Ziegler's voice was lacking in unity of color and production and his intonation not invariably accurate, but he displayed artistic intentions and a remarkably clear enunciation in all the languages used. N.

Nina Quartin Makes New York Debut

Nina Quartin, soprano, made her New York debut in the Town Hall on the evening of Oct. 29, with Dr. Ernst Victor Wolff playing accompaniments on the harpsichord and the piano.

Billed as a 'coloratura soprano', Mme. Quartin's voice is more agreeable in its middle register where well-produced tones of warm texture were frequently of considerable beauty. Above the staff, however, in the customary 'coloratura' terrain, the production was spread, resulting in a metallic and often colorless tone. The introductory group of Old English songs by Purcell and Thomas Brown, sung with harpichord, were well enunciated and one in particular, Arne's 'The Knotting Song', was especially well done. Schubert's 'Liebesbotschaft' was sung more slowly than usual, to its great improvement, and the same composer's 'Der Schmetterling' was excellent. The difficult aria, 'Märtern aller Ar-



Mara Sebriensky



Rudolph Ganz



Nina Quartin



Elsa Zebranska



Nemone Balfour



Isabel and Silvio Scionti

ten', from Mozart's 'Die Entführung', was less striking. The concluding groups included works by Fauré, Debussy, Pierné, Mussorgsky and Rachmaninoff. D.

Mara Sebriensky in Debut Recital

Mara Sebriensky, violinist; Milton Kaye at the piano. Town Hall, Oct. 23, afternoon:

Sonata in A Minor.....Tartini
Concerto in A Major.....Mozart
Concerto, Op. 82.....Glazunoff
Andante Rubato, from 'Ruralia Hungarica'.....Dohnányi
'Moses in Egypt'.....Paganini
'Dream Fantasy', for violin alone.....Frederick Dvornik
'Bulgarian Rhapsody'.....Vladigeroff

As one of the four winners in this year's Naumburg contests Miss Sebriensky effected her formal debut with this recital

The young violinist revealed from the outset the valuable assets of a smooth and fluent technique, good taste, an artistic sense of proportion and a vibrant tone, which, while small in volume, was of pleasing quality. The Tartini sonata and the Mozart concerto were played with admirable adherence to the dimensional framework of the music, the slow movements being marked by a finely poised, reflective spirit. The inhibiting effects of much chamber music playing were more apparent in the compositions that followed. While the player responded with obvious enthusiasm to the Glazunoff Concerto, an emotional constraint and a too limited range of dynamics prevented her from realizing the complete significance of the work.

The more brilliant subsequent numbers also called for more dramatic fire and abandon, but, on the other hand, the Dvornik novelty was given a finely polished and communicative performance that created a notably poetic mood. Milton Kaye provided valuable support at the piano. C.

Elsa Zebranska Returns in Town Hall Song Recital

Elsa Zebranska, mezzo-soprano; Arpad Sandor, accompanist. The Town Hall, Oct. 31, evening:

'Verborgtheit'; 'Er Ist's'.....Wolf
'Traum durch die Dämmerung'; 'Caecilie'.....Strauss
Cavatine and aria from 'Le Prophète'.....Meyerbeer
'Sleep, My Heart'; 'It Happened in the Early Springtime'; Aria from 'Pique Dame'.....Tchaikovsky
'Sad Remembrance'.....Medina
'Beautiful Night'.....Vitolis
'Silently Came the Spring'.....Darzin
'El Vito'.....Nin
'El Majo Discreto'.....Granados
Dos Cantares Populares.....Obradors
Seguidilla.....Falla

Mme. Zebranska made her first New York appearance in January, 1938. At the time, her voice impressed as being a soprano rather than a true mezzo, an impression strengthened at the present appearance. The German songs were given in a musicianly, if not a particularly striking way, but Tchaikovsky's works, sung in Russian, and the Latvian songs brought out the best in Mme. Zebranska's voice and interpretative ability. The unimportant Spanish songs were something of a musical anticlimax but the singer put considerable artistry into her delivery of them. In spite of an inclement evening, there was an audience of size which applauded the singer with zest. H.

Rudolph Ganz Reappears at Town Hall

Rudolph Ganz, pianist. Town Hall, Oct. 29, afternoon:

Nocturne in C Minor; Nocturne in A Flat.....Chopin
Sonata in F Sharp Minor, Op. 11.....Schumann
Nine Preludes: 'Voiles', 'La Puerto del Vino', 'Feuilles mortes', 'General Lavine—eccentric', 'La terrasse des audiences au clair de lune', 'Hommage à S. Pickwick, Esq., P.P.M.P.C.', 'Ondine', 'La fille aux cheveux de lin', 'Feux d'artifice'.....Debussy
Sonata in D.....Haydn
Sonata in F Minor, Op. 57 ('Appassionata').....Beethoven

Returning after a long absence from the local recital stage, Mr. Ganz was welcomed by a large audience obviously in the most responsive mood to enjoy his pianistic ministrations. The program, opening with two Chopin nocturnes played in memory of Lawrence Gilman, was an unusually sub-

stantial and interesting one. As in the past, Mr. Ganz's playing was marked by the broad grasp and versatile approach of the seasoned musician.

The artist's achievements reached their culminating point in the group of Debussy preludes, upon which he lavished beautiful tonal effects and a wealth of imagination that, combined, resulted in notably atmospheric performances, outstanding among them being those of 'La terrasse des audiences', 'Ondine' and 'La Puerto del Vino'. Later the performance of the Beethoven 'Appassionata' was marked by a mature largeness of concept in general and a special nobility of utterance in the Andante. The reading of the Schumann sonata, on the other hand, was somewhat impersonal, and the architectural grandeur, as of a cathedral, suggested by the opening Adagio pages was scarcely realized. The jolly little Haydn sonata, however, was rippled off with great zest and élan. At various times during the recital there were technical slips, but these did not seem to detract from the impression created by Mr. Ganz's finely balanced pianism. The audience elicited extras at the end. C.

Sciontis Give First Two-Piano Recital of Season

Silvio and Isabel Scionti, duo-pianists; Carnegie Hall, Nov. 1, evening:

'It Is a True Saying'.....Bach-Howe
Preludio, Adagio, Fugue in B Minor.....Martini-Saar
Variations on a Theme by Haydn.....Brahms
Scherzo.....Arensky
'Romance'.....Rachmaninoff
'Fêtes'.....Debussy
Passacaglia.....Edward Collins
'Triana'.....Albeniz-Van Katwijk
'Idilio Mexicano'.....Ponce
España.....Chabrier

In the first two-piano recital of the season, Silvio and Isabel Scionti were welcomed by a large, a cordial and distinguished audience which gave every evidence of appreciation of their performances. The artists offered well-matched playing which had an admirable unity, clarity and balance. Their digital skill is unquestionable, and in one of the most difficult works (Continued on page 31)

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Steinway & Sons have appointed A. W. Greiner, of their staff, to take charge of the White House Musicales during the coming season. He succeeds the late Henry Junge, who had directed these functions for more than a quarter of a century.



A. W. Greiner

Mr. Greiner, who has been a member of the Steinway organization since 1926, is manager of the concert and artists department, having succeeded the late Ernest Urchs in this capacity. He will have the background of a large acquaintance among both American and foreign artists in making his selections for the White House musicales. He will confer with Mrs. Roosevelt, who is greatly interested in art and in American artists, as well as in the younger generation of singers and musicians. Mr. Greiner will hear these younger and lesser known artists in auditions, and will then submit his recommendations to Mrs. Roosevelt for her final selection and approval.

Mr. Greiner states that there will be no evening musicales at the White House during the coming season. There will be three afternoon musicales, to be held on Jan. 2, 9 and 16.

Minneapolis Symphony

(Continued from page 7)

which this season has a new first 'cellist, Nikolai Graudan, to fill the place formerly occupied by Frank Miller, now with the NBC Symphony.

Franck Symphony Powerfully Played

The program offered the Overture to Weber's 'Euryanthe', pertly done; a sensitive reading of Debussy's 'Nuages', followed by a sparkling 'Fêtes'; Strauss's 'Death and Transfiguration', in an intense performance; and the Franck Symphony. The latter, despite unorthodox tempi and a tendency to brassiness in the tutti, was altogether powerful and convincing.

The symphony this season will import as soloists Sergei Rachmaninoff, Yehudi Menuhin, Gladys Swarthout, Ru-

dolf Serkin, Egon Petri, the Monte Carlo ballet, Nathan Milstein, Robert Virovai and Lawrence Tibbett. As special events it has booked the Littlefield Ballet, the St. Olaf Lutheran Choir, and Lily Pons and Andre Kostalanetz in a joint appearance. Arthur J. Gaines is manager.

JOHN K. SHERMAN

BALTIMORE GREET MARYLAND SYMPHONY

New Orchestra, Under Wolfgang
Martin, Makes Its Debut—
Plans Other Concerts

BALTIMORE, Nov. 5.—The Maryland Symphony, a group of forty musicians recently assembled and supported by the interest of a small group of local enthusiasts, began its career on Oct. 22 at the Auditorium Theater. Wolfgang Martin was chosen as the conductor.

The program consisted of the 'Haffner' Serenade of Mozart, Honegger's 'Pastorale d'Été', the 'Siegfried Idyll', the 'Secret of Suzanne' Overture and the Beethoven Seventh Symphony. The conductor won the audience to instant approval and earned an ovation at the conclusion of the program. The newly-formed orchestra plans two more appearances in November and December, dependent upon the financial support which the sponsors hope to arrange.

Philadelphians Begin Visits

The Philadelphia Orchestra, with Eugene Ormandy conducting and Fritz Kreisler as soloist, gave the first of the series of local programs on Oct. 25 at the Lyric before a record audience. Johann Christian Bach's Sinfonia in B Flat served as a delightfully refreshing item which opened the program.

The favorite soloist was received with great respect and fulfilled the anticipation of the audience with a fine reading of the Schumann C Major Fantasie, and the Viotti Concerto No. 22. Mr. Ormandy gave a convincing reading of the Scriabin score, 'The Divine Poem', in which the rich resources of the orchestra were especially evident.

FRANZ C. BORNSCHNEIN

Scranton Philharmonic Gives Diversified Program

SCRANTON, PA., Nov. 5.—The Scranton Philharmonic, reorganized, gave a concert at Masonic Temple on Oct. 30 before a capacity audience. The new conductor, George Sebastian, scored a triumph on the podium. The personnel of the orchestra is made up of Scranton instrumentalists. The program included Mozart's 'Linzer' Symphony, Schubert's Symphony in B Flat, 'Danse Macabre', by Saint-Saëns, the 'Romeo and Juliette' Overture by Tchaikovsky and Wagner's 'Tannhäuser' Overture.

Ionian Singers to Re-appear in Troy

The Ionian Singers have been re-engaged for a third appearance with the Musical Art Society of Troy, N. Y., in the spring of 1940. This concert will be a gala occasion in celebration of the society's tenth anniversary. The Ionians' autumn dates, before leaving for a coast-to-coast tour, include a concert in Rochester, N. Y., on Thanksgiving eve.

Emile Baume Completes Maritimes Tour

Emile Baume, French pianist, has just completed his first tour of the Maritimes, having given successful recitals in Halifax, Sydney, Truro, St. John and, later, Sherbrooke.

LOUISVILLE ENJOYS SYMPHONY OPENING

Local Orchestra Gives First Program Conducted by Joseph Horvath—Church Choir Assists

LOUISVILLE, Ky., Nov. 5.—The first of a number of orchestral concerts scheduled for this city was given on Oct. 23, when the Louisville Symphony played its opening concert at the Scottish Rite Auditorium, before a large audience. The orchestra was under Joseph Horvath and had the assistance of the Choir of the First Christian Church, directed by Florence Montz. Both orchestra and chorus were well received.

The program embraced the Seventh Symphony of Beethoven for the orchestra and the Wagner 'Pilgrim's Chorus' and the Tchaikovsky 'Overture to 1812' for chorus and orchestra. The vocal arrangement for the latter was made by Mr. Horvath.

Cincinnati's Appear

On Nov. 1 the Symphony Concert Society of Louisville presented the first pair of concerts by the Cincinnati Symphony, under Eugene Goossens before two capacity audiences, at the Memorial Auditorium. The afternoon concert was for children and the evening concert was the regular symphonic presentation. These were the first of six concerts to be presented during the season. The evening performance was the fiftieth given by the Cincinnati in the present auditorium, and this gave the occasion a festival character.

The program included Mendelssohn's Overture to 'A Midsummer Night's Dream', Beethoven's Symphony No. 8 in F, Brahms's Variations on a theme by Handel, and Ravel's 'Daphnis and Chloe' Suite No. 2. As an encore the Scherzo from the Dohnányi Suite No. 19 was added.

HARRY PEAKE

St. Louis Symphony

(Continued from page 7)

stituted as the opening selection. The Milhaud work will be given a hearing on a later program. The remainder of the program was divided between Brahms's Symphony No. 1 in C Minor and the Sibelius Symphony No. 2 in D, Op. 43.

Mr. Golschmann gave a very painstaking reading of the Brahms work, disclosing that the orchestra has returned to its tasks in fine shape. A new arrangement of the orchestra, placing the double basses at the rear and with some slight readjustment of other sections, contributed to the effect of the ensemble. The Sibelius work, gaining in effect each time that it is played, was performed with great dramatic intensity, for Mr. Golschmann is a believer in sharp contrasts and never once does he lose the rhythmic or melodic line. The finale was built up to a magnificent climax, which was reflected in the numerous recalls at its conclusion. Throughout the entire concert there was a unity in performance and a spirit of understanding between conductor and men which should augur for a highly successful season.

HERBERT W. COST

Hatfield to Follow Eddy in Radio Series

Lansing Hatfield, baritone, will sing on the Chase & Sanborn radio hour on Nov. 12, over the NBC Red Network, filling the hiatus between Nelson Eddy's unexpected departure and Donald Dickson's return. Mr. Hatfield has been concertizing widely and sang this summer with the St. Louis Municipal Opera.

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ALEXANDER SVED TO SING IN AMERICA NEXT YEAR

**Hungarian Baritone, Who Will Make
Opera and Concert Tour, Signs with
Wagner Management**

Charles L. Wagner has concluded arrangements to present the Hungarian baritone, Alexander Sved, in his first American concert and opera tour beginning in October of 1940.

Mr. Sved has just completed his first season of opera in South America, having sung at both the Teatro Colon in Buenos Aires, and in Rio de Janeiro.



Alexander Sved

Born in Budapest on May 28, 1906, Mr. Sved first studied violin at the Hochschule für Musik in his native city, but soon changed over to vocal study in the same academy.

At twenty-two he made his debut as Conte di Luna in 'Il Trovatore' at the Royal Hungarian Opera. At the request of his parents he withdrew from the opera for several years to continue his general studies at the University. When he again took up singing he studied Italian operatic repertoire with Mario Sammarca, Riccardo Stracciari, and Titto Ruffo.

He has sung baritone roles in the principal opera houses of Vienna, Rome, Milan, Berlin, Munich, Budapest and Prague, as well as in the festivals of Salzburg, the Maggio Musicale in Florence, and at Covent Garden, London,

and under many noted conductors. He was chosen by Toscanini to sing in Brahms's 'German Requiem' in Vienna, London and Salzburg two years ago.

NEBRASKA TEACHERS CONVENE IN OMAHA

**Schmitz Addresses Association—
Jessica Dragonette Gives
Two Recitals**

OMAHA, Nov. 5.—The twenty-second convention of the Nebraska Music Teachers Association on Oct. 26 and 27 opened at the convention headquarters, Hotel Fontenelle, with a welcome by William Meyers, federal director of music and recreation, to which Edith May Miller, president, responded. E. Robert Schmitz followed with a talk on Piano Technique. Occupying the afternoon were a violin recital and violin forum by Samuel Thaviu with Pearl Roemer Kelly at the piano; a talk by Jessica Dragonette (who was introduced by August Borglum of the *World-Herald*) on "Program Building"; and a business meeting. In the evening Mr. Schmitz gave a recital at the Joslyn Memorial Concert Hall.

On Thursday morning at the Joslyn Memorial, Warren Waters of Technical High School, most successfully substituted for Violet Martens, who was unable to appear, with a paper on Vocal Problems. Mr. Schmitz spoke of Interpretation. A delightful "Fellowship Luncheon" broke the day, when Lytton Davis, director of music in the Omaha public schools, made a short address. In the afternoon, Edith Lucille Robins of Lincoln (past president of the asso-

ciation), presented young Lincoln school children in a demonstration on "the need of visual education in teaching elementary music." Then, playing the Joslyn organ, Arthur B. Jennings, of the University of Minnesota, offered an impressive program. The convention was brought to a close with a business meeting.

Jessica Dragonette, with Arpad Sandor at the piano, gave two concerts, on Oct. 26 and 27, at the City Auditorium, under the joint sponsorship of the Omaha *World-Herald*, Associated Retailers, and the Omaha Chamber of Commerce. Both concerts won the warm enthusiasm of capacity audiences; the first being given for the Nebraska Teachers Association and the Nebraska Music Teachers Association, both in convention, the second open to the general public. Each program abounded in interesting and unhackneyed songs, sung with artistry. Mr. Sandor made an excellent impression in several solos.

EDITH LOUISE WAGONER

CINCINNATI RECITALS

**Rachmaninoff Launches Artist Series—
Suzanne Sten Is Welcomed**

CINCINNATI, Nov. 5.—The Thuman Artist Series opened with a concert by Sergei Rachmaninoff on Oct. 23 in Taft Auditorium. The program included the 'French' Suite in E by Bach, a Beethoven sonata, Liszt's transcription of Schubert's 'The Trout' and his Impromptu in A Flat Minor, Rachmaninoff's own Etude-Tableau in A Minor, four Chopin Etudes from Op. 25, and three etudes by Liszt. Mr. Rachmaninoff was recalled many times.

The Matinee Musicale Club opened its series of morning musicales with a concert by Suzanne Sten, mezzo-soprano, in the Hall of Mirrors of the Netherland Plaza. Miss Sten began her recital with Bizet's 'Agnus Dei' and won immediate success. In addition to an excellent voice, she revealed a charming stage presence. The Schumann cycle 'Frauenliebe und Leben' was the climax of an excellent program, which included Stradella's 'Col mio sangue', Paisiello's 'Gypsy Song', Widor's 'Contemplation', Aylia, Dancer of Kashmir by Silberta, 'Damask Flower' by Comfort, 'When I Bring You Colored Toys' by Carpenter and Sibelius's 'Tryste'. Miss Sten's accompanist was Leo Taubman. V. A.

**Willard Young to Fulfill Concert and
Oratorio Engagements**

Willard Young, tenor, will appear in concert and oratorio during December in Virginia, West Virginia, Tennessee, Mississippi, Florida and Georgia. He has also been engaged for an oratorio performance in Bridgeport, Conn., with the Bridgeport Oratorio Society. He will be heard as soloist with the Contemporary Club of Newark, N. J.; the Women's Club of Plainfield, N. J.; the Hartford Oratorio Society; and also in recital in Saugerties, N. Y., in May.

Agnes Davis to Appear in Chicago

Agnes Davis, soprano, will appear as a soloist in Beethoven's Ninth Symphony in Chicago early in December, and will also sing in Beethoven's 'Fidelio' there. Miss Davis will appear in Verdi's 'Aida' in concert form in Syracuse, and is giving a series of concerts in the East. She will sing in 'The Messiah' in Worcester early in December. On Oct. 29 she was soprano soloist in a performance of Brahms's 'German Requiem' at St. George's Church, in New York.

Tenor of Radio and Film to Make Extensive Tours

**Kenny Baker Arranges Schedule to
Permit Concert Tours—To Give
Recitals in Northwest**

LOS ANGELES, Nov. 5.—Kenny Baker, popular tenor of radio and screen, is arranging his schedule to permit time for extensive concert tours during the next two seasons.



Kenny Baker

He will be heard in several recitals in the Northwest before Christmas, and will also sing on the Ford Radio Hour. It may be a surprise to many of Mr. Baker's admirers, to learn that serious stages of the concert stage

are his first love. He has studied constantly for the last eight years and many of his earliest engagements were in male and mixed quartets, in churches and as soloist with oratorio groups. Of the classics, he is particularly fond of Handel and Mozart, and is devoted to the German Lied. For the present, his engagements will be handled through the Artists' Division of Columbia Concerts. H. D. C.

**Ralph Errolle to Teach Stage Technique
for Opera**

Ralph Errolle, managing director of the American Institute of Music-Arts and Drama of Montclair, N. J., and a former member of the Metropolitan and Chicago Opera companies, will devote two afternoons a week in New York to the stage technique of opera in his Steinway Hall studios this season. Mr. Errolle will include acting technique, the interpretation of operatic characters, costuming, make-up and other essentials, and he will organize classes in which operas will be cast and put into rehearsal. No vocal instruction will be given. Mr. Errolle is also offering career analysis, an appraisal of the endowments and needs of operatic aspirants.

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New York Concerts

(Continued from page 28)

to realize in performance, the Brahms-Haydn Variations, they happily interpreted much of the spirit, the energy and mood of the various sections.

Some of the briefer works were excellently set forth; in particular the Bach-Howe air which opened their program, and the charming Martini-Saar music. The Adagio movement especially, was played with a communicative serenity, and the Fugue was compactly stated. The Ponce 'Idilio' had its first performance in America upon this occasion, as did the Collins Pas-sacaglia (in the Mixolydian Mode), which the composer arranged for the two artists.

Nemone Balfour in New York Debut

Nemone Balfour, soprano; assisting artists: Otto Luening, flutist; Walter Robert, accompanist. Town Hall, Nov. 1, afternoon:

Scottish Folksongs: 'The Boatman', 'To All Who Have Gardens', 'The Enchanted Valley', 'Can ye sew cushions?', 'The Bonnie Earl o' Moray'.

Aria from Cantata No. 39, 'Höcher was ich habe', with flute obbligato... J. S. Bach Cantata, 'Io vimmio ancor vestite', with flute obbligato... Alessandro Scarlatti Thème et variations—Air sérieux—Britten 'Mandoline'... Debussy 'Trois ballades de François Villon': 'Ballade de Villon à s'Amie', 'Ballade que Villon fait à la requête de sa mère pour prier Notre Dame', 'Ballade des Femmes de Paris'... Debussy 'Am See', 'Auf dem Wasser zu singen'... Schubert 'In der Fremde', 'Aufträge'... Schumann 'Von ewiger Liebe'... Brahms

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a Scottish singer, who has had concert experience in England and on the Continent, had arranged an exceptionally interesting and unhackneyed program, which she opened by investing the arrangements of Scottish folksongs with special authority of interpretation and pronunciation. It was gratifying to hear the Bach air and the Alessandro Scarlatti cantata sung, and with flute obbligato, while the short set of Couperin variations was so unfamiliar as to merit being classed as a novelty, and the Debussy settings of the Villon ballades made a plea, by virtue of their inherent worth and interest, for more frequent hearings.

Miss Balfour's voice proved to be of pleasing natural quality and good range, though its potentialities as to both volume and color are far from being realized as yet because of the manner of production adopted, so that the singer's musical intentions in this program could not always be carried into effect. Her approach to her varied material disclosed musical intelligence, with which she needs now to combine a keener sense of dramatic values and climax. Mr. Luening collaborated skilfully with his flute in the Bach and Scarlatti works, while Mr. Robert proved himself a helpfully efficient accompanist throughout the recital. C.

Belgian Piano Quartet Makes Debut

Belgian Piano Quartet: G. Mombaerts, piano; E. Harvant, violin; C. Foidart, viola; J. Wetzels, cello. Town Hall, Oct. 31, afternoon:

Quartet in G Minor... Mozart
Second Sonata Concertata for Quartet
Quartet in A... Julian Bautista
Brahms

While compositions for piano quartet appear from time to time on the programs of various chamber music organizations, and while string quartet and piano-and-string-trio combinations abound, a group devoted primarily to exploiting the piano quartets of musical literature is something of a rarity in the music world of today, and so the Belgian Piano Quartet wore the halo of novelty as a combination at its first New York concert.

The members are obviously highly accomplished individual artists, and it is making no disparaging reflection upon the string players to cite for a special tribute of praise the sensitive, warm-toned and admirably adjusted work of George Mombaerts at the piano. The Mozart work was played with almost too meticulous restraint but there was a glowing surge of emotional color and a compelling vitality in the performance of the Brahms quartet later on. The characteristic moods of the four movements were vividly projected and an excellently balanced reading resulted from the unity of musical purpose that dominated the four players.

The Bautista novelty, said to have been written under the most trying conditions during the civil war in Spain, did not measure up well in such distinguished company. And in this the string players disclosed a tendency to indulge in strident tone in stressful passages, a tendency also apparent, though to a less extent, in the performance of the Brahms quartet. C.

Zimbalist and Sokoloff Give Third Recital

Efrem Zimbalist, violinist; Vladimir Sokoloff, pianist. Town Hall, Oct. 21, afternoon:

Sonata No. 25 in G (K. 301)... Mozart
Sonata No. 3 in E Flat, Op. 12... Beethoven
Sonata No. 1 in G, Op. 78... Brahms

This third recital was one of the most enjoyable of the series, for Mr. Zimbalist and Mr. Sokoloff were in top form, and they had chosen three works of exceptional interest. Mozart's G Major sonata, composed in 1778 after the French model but also under the influence of German contemporaries, is delightfully fresh, and despite the brevity of its two movements, indicative of the increasing freedom with which the composer was beginning to treat the two instruments.

The Beethoven Sonata in E Flat was composed in 1798, only twenty years after Mozart's, but what a world of difference lies between the two works! Its bold use of the piano, its profound expression of emotion in the adagio, and its breadth of

style signalize a new era in music. One sees these qualities more clearly, it is true, by looking back, but they are all inherent in the sonata. It was superbly played by both artists, and the poignant close of the adagio was a moment not soon to be forgotten. After these two youthful works came Brahms's G Major Sonata, composed in the full tide of his maturity. Its grave beauty and incomparable richness of feeling were a fitting climax to a rewarding afternoon. S.

Katherine Bacon Gives Second Beethoven Recital

Katherine Bacon, pianist; Town Hall, Oct. 23, evening:

Beethoven Program

Sonata in D, Op. 28 ('Pastorale'); Sonata in G Minor, Op. 49, No. 1; Sonata quasi una Fantasia in E Flat, Op. 27, No. 1; Sonata in E Minor, Op. 90; Sonata in C, Op. 2, No. 3

All-Beethoven recitals were once considered formidable affairs, but this second program in Miss Bacon's series of the sonatas was as interesting as a miscellaneous one would have been. The reason for this was twofold: Beethoven's sonatas cover such an enormous territory in style and structure that they have infinite variety, like the plays of Shakespeare, and Miss Bacon played them with intelligence and devotion.

One of the best performances of the



The Belgian Piano Quartet

evening was that of the D Major Sonata, Op. 28, with its blithesome rondo, which may suggest shepherds and sheep-bells to some, and is, in any case, filled with the sunlight and warmth of a summer landscape. The clarity, thoroughness and good taste of Miss Bacon's playing were admirably exemplified in this sonata. It was a pleasure to hear slow passages made eloquent without sentimentality and bombast, and to hear swift-paced sections kept artic-

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New York Concerts

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ulate. Miss Bacon does not belong to the shaggy-haired school of Beethoven interpretation, which makes every sonata as exhausting as a tornado, but she can summon a round, sonorous tone upon occasion, as in the last movement of the E Flat Sonata and in the development section of the first movement of the E Minor Sonata. Occasionally a passage of heroic mold seemed reduced in scale, but as a whole this recital was exceptionally satisfying from every point of view. S.

Zimbalist Gives Fourth Recital

Efrem Zimbalist, violinist; Vladimir Sokoloff, pianist. Town Hall, Oct. 28, afternoon:

Sonata No. 10 in B Flat (K. 378).....Mozart
Sonata No. 7 in C Minor, Op. 30.....Beethoven
Sonata No. 2 in A, Op. 100.....Brahms

Three sonatas of entirely different style and setting made this fourth recital of the series a study in contrasts. Mozart seldom touches the heights in his violin sonatas which he reached in his quartets and other more expansive chamber works, and this one in B Flat (K. 378), is no exception to the rule. But if it is rather light in content, its brilliance gave Mr. Zimbalist and Mr. Sokoloff opportunity for some very finished playing. It was startling to pass from the purling rondo of the Mozart work to the tremendous opening of Beethoven's C Minor Sonata, published in 1803, when he was penetrating ever further into new regions of musical experience. It was in these years that he composed the 'Eroica' Symphony and the 'Kreutzer' Sonata, and the majesty and power with which he invested those works fills the C Minor Sonata also.

From this sonata, which is as swift-paced and high strung as a thoroughbred, Mr. Zimbalist turned to the beneficent A Major Sonata of Brahms. His sensitive turns of phrase and liquid quality of tone filled the allegro amabile with quiet eloquence. The Beethoven sonata suggests a storm-swept winter morning; the Brahms a warm afternoon during harvest time. Both violinist and pianist were at their best in this work, one of the most tranquil that Brahms ever composed and one of the loveliest. They were recalled several times after their performance of the Beethoven sonata and as well at the close of the recital. S.

Vinaver Chorus Sing Jewish Liturgical Music

The Vinaver Chorus, Chemjo Vinaver, conductor, gave its first concert in the Town Hall on the evening of Oct. 28. The chorus, which is composed of German and Austrian refugees, consists of thirty male voices. They have been carefully selected and well trained by Mr. Vinaver and while the program, confined to liturgical works, with two numbers by Hassler and Victoria and Palestinian songs, was, of necessity, somewhat monotonous, the singing, entirely a cappella, was true in intonation and vigorous in delivery. There were also incidental solos sung by Max Sandler, tenor, and Alan Chester, and Paul Toft, baritone. D.

New Friends of Music Open Series

New Friends of Music, Inc.; Budapest Quartet: Josef Roisman and Alexander Schneider, violins; Boris Kroyt, viola; Mischa Schneider, cello. Guest artists: William Primrose, viola; Ellen Stone, French horn. Town Hall, Oct. 29, afternoon:

Quintet in G Minor (K. 516).....Mozart
Quintet in E Flat (K. 407).....Mozart
Quintet in G, Op. 111.....Brahms

Perhaps the fact that this was the first concert of the New Friends of Music this season made it the occasion for especially eloquent playing; at any rate, it was one of the finest chamber music recitals of recent seasons. Superlatives are so easily cheapened by frequent usage that one hesitates to employ them at all, but the performances of the Mozart and Brahms quintets at this recital can be described only in such terms.

The perfect balance and blending of tone in the Mozart work, the profound and tragic feeling which the players expressed without violating a single canon of style, the marvelous flow of their performance were achievements of the highest order. To pick one detail out of hundreds, one need only mention the haunting beauty with which Mr. Primrose and the quartet invested the adagio ma non troppo, with its persistent answering phrase from the viola.

The rather square-toed Quintet in E Flat, composed for a neighbor of Mozart who was a French horn player, seemed especially conventional, following, as it did, the incomparable Quintet in G Minor. The horn part has the proportions of a concerto, and Miss Stone played it capably, though rather tentatively at times. But with the torrential opening of Brahms's G Major Quintet one was swept into the full tide of a magnificent inspiration. What youth, what inexhaustible fire and poetic abandon illuminate this quintet, which was composed as late as 1890! There is nothing more incandescent in all music than the first and last movements of this almost symphonic work. It was superbly played. One anticipates the rest of this series with eagerness. S.

Saleski Plays in Carnegie Chamber Music Hall

Gdal Saleski, Russian-born cellist and composer and a member of the NBC Symphony since 1937, gave a recital in Carnegie Chamber Music Hall on the evening of Oct. 30. Gregory Ashman was the capable accompanist.

Mr. Saleski revealed technical ability, a sure and firm touch and a round, full tone. His program included four of his own works, Suite, 'Anno 1700', 'Norwegian Fantasy', 'Dedication', and Schirows. In addition he transcribed the Vivaldi Concerto in A Minor for his own instrument. The slow movement of the last-mentioned received a particularly sympathetic interpretation.

There were five works upon his program which were performed for the first time in New York: the Sonata of Gaspar Cassadó; a 'Suite Française' by Bazelaire; the Adagio from the Concerto, Op. 13, of Chajes; an 'Orientale' by Ayvasian, and 'Chant Elegiaque' by Schmitt. The Cassadó Sonata proved to be an effectively written work, light in tenor and employing many of the conventions of the Spanish idiom. Mr. Saleski's playing was warmly received by an appreciative audience which included many of his orchestra fellow-members. W.

Katherine Bacon Gives Third Program of Beethoven Series

Katherine Bacon, pianist. Town Hall, Oct. 30, evening:

Beethoven Program
Sonata in B Flat, Op. 22
Sonata in A Flat, Op. 110
Sonata in C Minor, Op. 10, No. 1
Sonata in F, Op. 10, No. 2
Sonata in C Sharp Minor, Op. 27, No. 2 ('Moonlight')

Having set herself the arduous task of playing five sonatas at the third of her series of seven Beethoven recitals, Miss Bacon began with a finely considered performance of the B Flat work, Op. 22, rarely heard in the concert hall, and maintained a similarly high artistic standard in the two early sonatas of Op. 10. Unfailing beauty of tone and admirable structural balance marked her playing likewise of the Op. 110 and the so-called 'Moonlight', though in these a quite comprehensible sense of fatigue was at times apparent, not technically, but in the spirit of the interpretation.

But if the rhapsodic first movement and the later recitative and arioso passages of the A Flat work received something less than their full measure of eloquence, the scherzo tripped gaily along and the fugal sections were lucidly set forth. And at all times the solid fundamental integrity of the pianist's art was in absolute control. It was manifest that this was appreciated by the enthusiastic audience. C.

First Candle-Light Musicales Given at Waldorf Astoria

The first of a series of Candle-Light Musicales was given at the Waldorf Astoria on the afternoon of Oct. 28 by Helen

Schaffmeister, pianist, and Herbert Gubelman, baritone. Miss Schaffmeister played Schumann's 'Faschingsschwank aus Wien', a group by Chopin and an American group by Whithorne, Gottschalk, Repper and MacDowell. Mr. Gubelman offered two song groups, the first by Strauss, Grieg, Sinding and Kaun, and the second by the American composers, MacDowell, Tyson, Edwards, Kramer and Hammond.

HINDA BARNETT, violinist. DAVID STIMER, pianist. The Barbizon, Oct. 17, evening. Program of sonatas for the two instruments by Beethoven, Henk Badings and Strauss.

Orchestral Concerts

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the solo quartet providing a noteworthy artistic contribution.

Both of the novelties proved to be singularly innocent of ultra-modernism. Unblushingly melodious and structurally orthodox the music of the concerto flows along without stumbling over any kernel of profound thought and with an occasional salute to Schumann, Wagner, Debussy and even Puccini, and a little excursion into Spanish rhythms. It is all salon-ish and colorfully effective. The first movement is a *Vivo e leggiero*, with the customary two contrasting themes; the second is a *romanza*, likewise concerned with two themes, and the third, a *Vivo e impetuoso* dance movement, with two rhythmically differentiated dances alternating. The *romanza* is marked by two cadenzas, one placed near the beginning, the other, at the close, to serve as a connecting link with the final movement.

The solo instrument's part is essentially pianistic, abounding as it does in long scale passages, extended arpeggiated figurations, glissandi and cantabile stretches, and it "sounds". The orchestration reveals a more individual resourcefulness and is marked in many places by piquant instrumental effects. As the solo pianist, Mr. Castelnuovo-Tedesco, entered into his task with great zest and, while his tone was somewhat too brittle for satisfying enunciation of the more lyric ideas, he proved to be the possessor of a very fleet-fingered technique, which enabled him to negotiate all the elaborate passage work with great aplomb. The audience recalled him again and again at the close of the work.

There were more salvos of applause for the composer after his 'Twelfth Night' Overture, which is supposed to be more delineative of the characters than of the story of the Shakespeare play. The thematic material is of greater distinction and imaginative originality than that of the concerto, and inasmuch as the orchestration here, too, has intriguing characteristics it is not difficult to understand the favor the work has found in Italy and other countries. The program was brought to a close with a routine performance of the Tchaikovsky overture-fantasy. C.

Toscanini Gives First of Six Beethoven Programs

NBC Symphony, Arturo Toscanini, conductor. Studio 8-H, Radio City, Oct. 28, evening. First concert of Beethoven series.

Overture to 'Fidelio'; Symphony No. 1 in C Major; Symphony No. 3 ('Eroica') in E Flat.

Mr. Toscanini's complete identification of himself with the symphonies of Beethoven whenever he is their interpreter long since came to be taken for granted. This concert, the first of six to be devoted to Beethoven's orchestral works, ran true to form. In the playing of the overture were lyrical as well as dramatic exaltations, small though this operatic curtain-raiser must appear when compared to the 'Leonore' No. 3.

The first symphony would seem to have a special place in the affections of Mr. Toscanini. Certainly this was a performance full of caress, though its most notable detail was again the momentum of the finale, a plunging leaping swirl that swept all before it. The 'Eroica' was everything that its popular title implies. Beyond that, it was a marvel of clarity, balance and structural cohesion. O.

Obituary

Giulio Crimi

ROME, Nov. 1.—Giulio Crimi, operatic tenor, well-known both in Europe and America, died here on Oct. 29. He was fifty-four years old.

Giulio Crimi was born in Paterno, Catania, on May 10, 1885. He made his operatic debut in Rome in 1910, and after being heard in South America, became a member of the Chicago Opera during the season of 1916-1917, making his North American debut as Radames in Chicago on Nov. 18, 1916, on the opening night of the season. Two seasons later he joined the Metropolitan Opera, appearing there first as Radames on Nov. 13, 1918. On Dec. 14, of the same year, he appeared as Luigi in 'Il Tabarro', and as Rinuccio in 'Gianni Schicchi' in the world premiere of Puccini's 'Trittico'. He was Dufresne at the first performance at the Metropolitan of Leoncavallo's 'Zazà' with Geraldine Farrar, on Jan. 16, 1920, and the Araquil of the revival of Massenet's 'La Navarraise', also for Farrar, on Nov. 30, 1921. At the close of this season he returned to Europe.

Horace B. Clifton

SAN FRANCISCO, Nov. 1.—Horace B. Clifton, vice president of the San Francisco Opera Association, died recently in St. Luke's Hospital, after an illness of several weeks. Born in Washington, D. C., fifty-eight years ago, Mr. Clifton studied law at what is now George Washington University and was admitted to the bar, but never practiced law. He came to San Francisco early in 1906 and entered the real estate business. A music lover and patron of both opera and symphony, Mr. Clifton had been vice-president of the opera association since 1923 and, since 1937, a member of the board of trustees of the War Memorial Opera House.

He is survived by his wife and three daughters.

Harriet Foster

Harriet Foster, mezzo-contralto and teacher of singing, died at her New York studio on Oct. 27. She was born in Bethlehem, Pa., about sixty-five years ago. Among other teachers both here and abroad, she had studied with Mathilde Marchesi, Mme. von Feilitzsch and Oscar Saenger. She made numerous appearance in recital, oratorio and with orchestra in Europe and America, including the Bach Festival in Bethlehem. In private life she was the wife of John B. Foster.

Mrs. Leon Carson

NUTLEY, N. J., Oct. 30.—Vera J. Carson, pianist and accompanist, and the wife of Leon Carson, teacher of singing, died at her home here on Oct. 26. Born in Honesdale, Pa., March 2, 1891, she was educated at the Villa Maria, Westchester, Pa., where she majored in music. Intending to become a concert soprano, she continued her studies in New York, but decided finally to be a pianist. She accompanied in the studios of several prominent New York voice teachers and for the past eight years acted in that capacity for Mr. Carson, in both Nutley and New York. They were married on Oct. 1, 1937. Mrs. Carson also maintained her own studios in East Orange and Nutley. She was the daughter of the late Lawrence J. and Margaret Brown Kerrigan.

Henri J. Faucher

PROVIDENCE, R. I., Oct. 30.—Henri J. Faucher, for many years a violinist and teacher in this city, died on Oct. 21 of a heart attack in his sixty-second year. He was appearing as soloist before the Vedantist Society, accompanied by Mrs. Faucher, when taken ill. Born in this city, he studied abroad under Charles Dancla, and was heard in Europe, Canada and the United States. Besides his wife, he is survived by one son. A. R. C.

Lois Bannerman Is Soloist With New Haven Symphony

Plays Mozart Double Concerto with Frances Blaisdell, Under Smith—Fills Recital Engagements

Lois Bannerman, harpist, opened her concert season with an appearance as soloist with the New Haven Symphony under the baton of Dr. David Stanley Smith on Oct. 9, playing the Mozart Double Concerto for harp and flute, with Frances Blaisdell, flutist. The concert took place at Woolsey Hall of Yale University.

Miss Bannerman will play the same concerto twice again during November, on Nov. 14, with Lambros Demetrios Callimahos, flutist, and the Schenectady Symphony; and on Nov. 18, with Lorna Wren, flutist, with the Nassau Philharmonic.

Other engagements filled by Miss Bannerman during October, were a recital with Herman Iverson, Norwegian bass-baritone, at State Teachers College in Frostburg, Md., and a recital at Horace Mann School, New York. On Nov. 3 she appeared in concert with Florence Manning, soprano, at Hofstra College at Hempstead, L. I. On Dec. 9 she will give a recital at the United States Naval Academy in Annapolis.

Cassado Completes South African Tour

Gaspar Cassado, 'cellist, recently completed his first recital tour of South Africa and has sailed for England. He cabled his managers, the Metropolitan Musical Bureau, that he will arrive in America in mid-December for his annual tour of this country.

Dorothy Bacon Sings at YMCA Dinner

Dorothy Bacon, contralto, was one of the soloists at the centennial committee dinner of the Young Men's Christian Association on Nov. 2 at the Waldorf-Astoria. Among the speakers were

Herbert Hoover and Alfred E. Smith. The Co-Ed Glee Club of the Harlem branch of the YMCA sang and Dr. C. A. J. Parmentier was assisting organist. Miss Bacon sang the recitative and aria 'Gerechtergott' from 'Rienzi' by Wagner, and the Viennese waltz, 'City of My Dreams', by Sieczynski.

BALLET RUSSE OPENS NEWARK CONCERT SERIES

Local Organizations Co-operate with Griffith Music Foundation in Sponsoring Events

NEWARK, Nov. 5.—It is now a tradition that the performances of the Griffith Music Foundation are sold out. The first offering of the Major Concert Series brought to the Mosque the Ballet Russe de Monte Carlo in a program of interesting works. From the musical point of view attention centered on 'The Devil's Holiday', the music being adapted by Tommasini from the works of Paganini. Franz Allers directed an orchestra gathered largely, though not entirely, from the ranks of local musicians. Other ballets were Schumann's 'Carnaval' and Rimsky-Korsakoff's 'Igrouchka' and 'Spanish Caprice'.

Co-operating with the Griffith Music Foundation, of which Mrs. P. O. Griffith is president, and Harry Friedgut managing director, are the Contemporary of Newark, the College Club of the Oranges, the College Woman's Club of Essex County, the A'Kempis of Newark and the Y.M. & Y.M.H.A. of Newark. Other concerts will bring Rachmaninoff, Nov. 8; Menuhin, Dec. 6, and the Musical Art Quartet Nov. 10 and 17 and Dec. 15.

The Griffith Music Foundation's Town Hall opened with Alexander Woolcott as the attraction. The Lyric Club under George Mead sang the National Anthem and George V. Denny, Jr., presided. A capacity audience was on hand and gave every evidence of enjoyment. P. G.

Charlotte Boerner Fulfills Operatic Engagements

SAN FRANCISCO, Nov. 5.—Charlotte Boerner, soprano, sang the role of Nedda in two performances of 'Pagliacci' given by the San Francisco Opera Company on Oct. 21 and 31, and on Nov. 3, was heard as Marcelline in 'Fidelio'. Miss Boerner will make her debut with the Chicago City Opera Company on Nov. 8 in 'La Bohème'. After a brief trip to Los Angeles for concert engagements she will return to Chicago for further operatic appearances in December.

Vronsky and Babin Begin Annual Tour

Vitya Vronsky and Victor Babin, Russian two-piano team, opened their annual tour in Bridgeport, Conn., on Oct. 26, inaugurating the winter season of the Wednesday Afternoon Musical Club. They were also heard as soloists at the opening concert of the Harlem Philharmonic Society at the Waldorf Astoria, N. Y., on Nov. 2. They will return from a cross-country tour to give a recital in Carnegie Hall on Dec. 8.

Josef Wagner Re-engaged for New Friends Appearance

Josef Wagner, pianist, has been re-engaged for an appearance with the New Friends of Music in Town Hall on Feb. 25. Mr. Wagner was heard in recital at Grove City College, Pa., on Nov. 3, and was scheduled for joint recitals with Cecil Leeson, saxophonist,

in Akron, Dayton and Columbus, Ohio, on Nov. 7, 8 and 9. On Nov. 15 he will play on a coast-to-coast broadcast over station WEAF.

EMBREE CONCERTS INC. MAKES BOOKING PLANS

Management to Sponsor Concerts in 125 East and Mid-West Cities—Launches Series in South

The Embree Concert Service, Inc., Mabel K. Embree, managing director, has completed plans for three or more concerts in 125 cities in the East and Mid-West. A second series of concerts of the same proportions was launched in the South and South-West beginning on Nov. 1.

The Embree Concert Service, Inc., entered the national concert booking field in April, 1939, with a plan designed to meet the financial capacities as well as the cultural needs of the smaller cities in America. A plan was devised whereby participating cities were not involved as guarantors. All possibilities of deficits and financial risks were eliminated by means of a membership arrangement. Outstanding artists chosen by the membership itself are featured in the concert series.

More than thirty important artists will appear under the Embree management for these concerts. They include group attractions as well as soloists.

Gloria Perkins to Give East Coast Recitals

Gloria Perkins, violinist, will be heard in Lewisburg, W. Va., on Dec. 7 in a joint recital with Helen Marshall, soprano, at Greenbrier College. On the

morning of Dec. 13 Miss Perkins will play in Kutztown, Pa., and on that evening in Milburn, N. J. She will also appear in concert in Scarsdale, N. Y., on Jan. 3 and in Covent, N. J., on March 5.

PHILOPOLITAN SYMPHONY HEARD IN PHILADELPHIA

Luigi Carnevale Conducts Re-organized Orchestra in Popular Program—Soloist Also Appears

PHILADELPHIA, Nov. 5.—Conducted by Luigi Carnevale, the Philopolitan Symphony (formerly known as the Italian Symphony) gave the first concert of its current season in Town Hall on Oct. 27, offering a popular program. Dvorak's 'New World' symphony was the main item, other works including the overture to Offenbach's 'Orpheus in the Underworld' and excerpts from Mascagni's 'Cavalleria Rusticana'.

Author of several interesting compositions, Mr. Carnevale's endowments in invention and instrumentation were shown in his 'Poemetto Pastorale'. Frank Cappelli, young Philadelphia baritone and well-qualified as to voice and expression, appeared as soloist in Verdi's 'Eri tu' from 'Un Ballo in Maschera' and 'Di Provenza il mar', from 'La Traviata'. W. E. S.



Lois Bannerman



Luigi Carnevale

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ZAGREB HOLDS THIRD NATIONAL OPEN-AIR FESTIVAL

Croatian Dances, Pastoral Play with Incidental Music, Opera 'Porin', and Suite 'The Life of the Croats' Performed at Stjepan-Radic Square

By IVANA FISCHER

ZAGREB, YUGOSLAVIA, Nov. 1.

FOR two years open-air festivals have been given in Zagreb on the Stjepan Radić-Square in the ancient part of the Upper Town. Its excellent performers and organization have attracted a large public. Consequently the repertoire has been increased year by year. Last year the performances took place with the co-operation of the opera and drama ensemble of the National Theater of Zagreb. They included one classic Croatian opera and one drama, while the Philharmony of Zagreb performed a representative concert of works by Croatian composers.

This year the number of performances was increased. The repertoire included Croatian national dances performed by the Association of Friends of Croatian Drama, the pastorate 'Dubravka' by Divo Franjin Gundulić, the opera 'Porin' by Vatroslav Lisinski, and the Zagreb Philharmony played the musical suite 'The Life of the Croats' by Rudolf Matz.

Setting Is Pictorial

The problem of the setting on the Stjepan Radić-Square was very skillfully solved. The view from each seat was good and the fine acoustics of the old square had been tested by former performances. The front of the old historical church of St. Marc's formed an impressive and serious background.

On the first evening the national dances were presented by the Association of Friends of Croatian Drama. This association was founded sixteen years ago by Aleksander Freudenreich, member of an old Zagrebian family of artists. He succeeded in creating a homogeneous artistic body which did not stop at the propagation of dramatic art only, but with the young and flexible material at its disposal ventured to offer some great choreographic work. The initial program had previously been performed in Switzerland and Germany where it received the first prize upon the occasion of the International Contest for National Dances during the Olympiade of 1936 in Berlin. The Croatian people is proud of having preserved its own distinctive culture despite the

levelling tendency of the cosmopolitan civilization which has now spread over Europe. Thanks to the young and talented members of the association, the choreographers have succeeded in creating an excellent group of dancers. The organizer and author of the greatest part of the program was Mr. Freudenreich, and his work deserves to be acknowledged.

Among the dances on the program, the very old dance 'Balun', from Istria, now belonging to Italy, may be mentioned. The nobleness of its dance figures is amazing. No less interesting is the musical accompaniment. The composer, Slavko Zlatić, an Istrian, succeeded in transcribing original melodies, performed by the peasants on ancient wooden wind-instruments called 'Frule' (pipes) and 'Sopile', for the instruments of a modern orchestra. The solo quintet of oboe, English horn, saxophone, bassoon and snare drum gave the impression of the tone of the old national instruments. A lively dance from the Slavonian plains was performed, called 'Croatian-Slavonic Kolo'. The music was composed by the greatest Croatian composer of the last century, Vatroslav Lisinski. His composition 'Kolo', written in 1841, was remodelled and altered in its instrumentation by Marcel Kasović. Then followed the very rhythmical dance 'Dućec i drmeš' from the Croatian Posavina, to the music of Rudolf Matz. The 'Junačko Kolo' (Heroic Dance) is the dance of peasant-soldiers from the Dalmatian-Bosnian mountains, and the accompaniment for a large orchestra was written by Juraj Stahuljak.

National Instruments Employed

Solos were performed by members of the Croatian opera ballet, Mary Afrić, Ivan Valpotić and Zeljan Markovina. They were accompanied by the orchestra of 'Tamburaši'. 'Tambure' are national instruments resembling the Italian mandolins and guitars, but their tone is a little brighter and more open.

It is a tradition in Zagreb to perform the classic opera 'Porin', by Vatroslav Lisinski, at every festival. A great national regeneration took place in the 'thirties of the last century as a reaction to the Hungarization and Germanization of a purely Croatian country. There was also a regeneration in Croatian musical life. The old compositions, written chiefly under German and Italian influences, were rejected and works were created under the influence of national ideas. The movement brought to the fore Vatroslav Lisinski, the composer of the first Croatian opera.

Lisinski (1819-1854) was born in Zagreb. At first he desired a political career, but when in addition to the studies necessary to qualify him for an official position, he studied piano and musical theory, he was caught up in the wave of national enthusiasm and created his first opera, 'Love and Wickedness' in 1846. After further study over a period of three years at the Conservatory in Prague, he wrote the heroic national opera 'Porin', to a libretto by a Croatian dramatist, Dr. Dimitrije Demeter, in 1851. During his life 'Porin' was not performed, and it did not receive its premiere until 1897 at the Zagreb National Theater. Lisinski did not find, during his life, understanding in his own country and he died in his thirty-sixth year after his return from Prague. He left many orchestral works and overtures, among which 'Bellona' is remarkable. It was composed in 1848 under the influence of stormy political events. Other fine works are the idyl, 'Evening', for orchestra, and songs and choruses. But 'Porin' is his greatest and his ripest work. It is written in the severe forms of his time, but in the true national spirit. The Overture, based on national themes, is of great beauty. The choir of Croatian women in the second scene, the romance of Porin and the brilliant finale are of imperishable worth.

The open-air performance was conducted by the director of the Opera, Krešimir Baranović, with uncommon élan and with great understanding. The chief parts were taken by the tenor of the Zagreb Opera, Josip Gostić, who sang the role of the hero Porin, by the soprano Nada Tončić, as Zorka, by the bass Josip Krivaj, as Sveslav, and by the soprano, Ludmila Radoboj, in the part of the Duchess Irmengarda. All did their best, but especially to be mentioned is the tenor Mr. Gostić.

New Music to Play Given

Of dramatic works, only the pastoral play, 'Dubravka', by Gjivo Franjin Gundulić (1589-1638), was performed. New incidental music by Jakov Gotovac, prominent Croatian composer, was written for it. 'Dubravka' was performed for the first time in 1628. At the end of the last century the late director and founder of the Zagreb Opera, Ivan Zajc, wrote music for 'Dubravka', which was played for a long time. Some years after the Great War the composer, Antun Dobronić, wrote new music for it, which has recently given place to the composition of Jakov Gotovac. His music is impressive and in no way contradicts the style of 'Dubravka'. It is based on national themes and in the last scene 'The Hymn to Freedom' is of exquisite beauty. The work was performed by the orchestra and members of the Zagreb Opera chorus and was conducted by the composer.

The last part of the program was devoted to the musical suite, 'The Life of the Croats', by Rudolf Matz, for orchestra, mixed choir, children's choir and baritone solo. Participating were the Zagreb Phil-

Zagreb Philharmony, Choruses, Opera Singers and Dancers Participate—Baranovic, Matz, and Gotovac Are Among Conductors at Festival

harmony, about forty-five members of vocal companies of Zagreb and the children's choir 'Spring'. The baritone part was sung by Tomislav Neralić. Its was conducted by the composer.

'The Life of The Croats' was written in 1925 on the occasion of the celebration of the 1,000th anniversary of the Croatian kingdom. It is program music and describes Croatian history in five parts: the first, the arrival of the Croats in their country during the Seventh Century. This is in the form of a solemn Overture in which themes from Medimurje prevail. Then follows the baptism of the Croats by St. Cyrile (for baritone solo), the foundation of an independent state and finally an impressive concluding chorus: the coronation of the first king of the Croats, Tomislav. In this movement themes from the Bosnia district are heard. The third movement, the so-called 'Antemurale Christianitatis', is a fugue. Orinetal themes are repeatedly to be noticed, characterizing the Turkish influence on the Croats of the borders. In the fourth movement the influence of the French Revolution awakes Croatia's national consciousness. Here Matz uses heroic songs. The Great War is also described in realistic manner. The fifth movement follows without a pause and is an apotheosis. Again we hear old Illyric march tunes, among them the Croatian hymn, and it ends with the very effective chorus, 'As long as the heart beats, Croatia will live!'

The work is very impressive on the whole, and with its huge requirements it is particularly suitable for open-air representation. The Philharmony was at its best and the choirs were most impressive. The young baritone, Tomislav Neralić, in the part of St. Cyrille, the apostle of the Croats, revealed a smooth and silky, yet penetrating voice.

The open-air festival of Zagreb was an artistic and material success. It is to be hoped that it will be repeated next year if unhappy circumstances in the world permit.

TWO OPERAS LAUNCH ROCHESTER'S SEASON

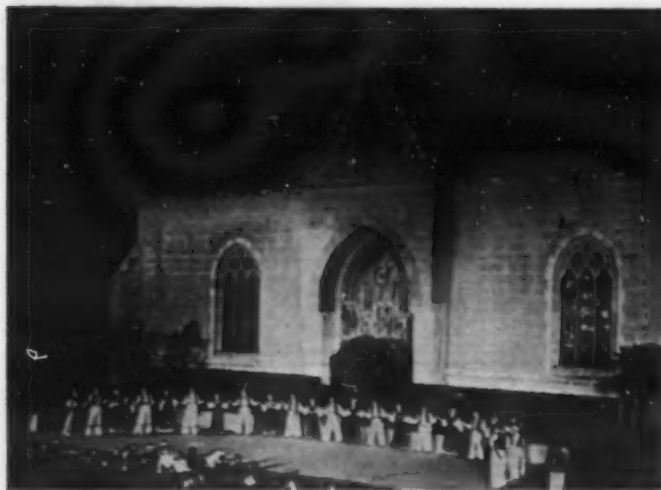
Harrison Conducts 'Cavalleria Rusticana' and 'Amelia Goes to the Ball'—Thomas Gives Recital

ROCHESTER, Nov. 5.—The musical season opened brilliantly on Oct. 20 and 21 with a double performance of Mascagni's 'Cavalleria Rusticana' and Menotti's 'Amelia Goes to the Ball', presented by the Rochester Civic Music Association, with Muriel Dickson, soprano, Rosa Tentoni, soprano, Mario Chamlee, tenor, and Joseph Royer, baritone, supported by a local cast, and the Rochester Civic Orchestra, Guy Fraser Harrison, conducting. Others in the cast of 'Cavalleria' were Edna Vaivoda-Bonne and Olivia Martin, and in 'Amelia' the supporting artists included Mildred Banasik, Ralph Ewing, Roberta Schlosser and Thelma Altman.

Miss Tentoni gave a very dramatic performance as Santuzza in the Mascagni opera, and Miss Dickson, charming as the flighty Amelia, sang with grace and beauty of tone. The audience was large on both nights.

On Oct. 27, at the Eastman Theatre, John Charles Thomas delighted a large audience with his fine singing and interpretative ability. He was assisted by Carroll Hollister, pianist, who offered a group of modern compositions.

M. E. W.



The Croatian-Slavonic 'Kolo' Dance, Performed by the Association of Friends of Croatian Drama



Rudolf Matz Conducting the Chief Rehearsal of His Suite, 'The Life of the Croats'